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MURATORE BREAKS DOWN; GOING TO FRANCE FOR REST

Leading Tenor of Chicago Opera Association Taken Ill and Ordered by Physicians to Give Up Activities for Indefinite Period—Released from Contract by Campanini—With His Wife, Mme. Cavalieri, Artist Will Shortly Sail for the Riviera—Report that He Intends to Join Metropolitan Forces Vigorously Denied—John O'Sullivan Wins Success as Substitute for Muratore in Revival of Massenet's "Werther"—The Week's Music in Chicago

CHICAGO, Dec. 21.—Lucien Muratore, the famous French tenor of the Chicago Opera Association, having been seriously ill in his apartments at the Congress Hotel for several days, has so far improved in health that he is expected to leave for New York very shortly. It is not expected, however, that he will be able to appear with the Chicago Opera Association again this season, though promises are held out that he will be ready for his duties again next year.

A number of causes contributed to the downfall in health of the famous French tenor. He began the season under what were not the best auspices, having recently suffered an attack of influenza and not being fully recovered when he arrived in Chicago. His wife, Lina Cavalieri Muratore, has also been seriously ill while here, and this has worried him intensely. Taken in connection with the strain attendant upon an extremely busy operatic season, the result was a nervous breakdown, followed by orders from his physician to take a complete and indefinite rest. By arrangement with Cleofonte Campanini, he was released from his contract with the company and all thoughts of professional appearances have been put away for the present.

E. C. M.

Will Go to Riviera for a Rest

It was announced on Tuesday of this week that Muratore had been ordered by his physicians to go abroad to rest and recover his health. Within a week the tenor and his wife, who are stopping in New York, will sail for France. They will proceed immediately to the Muratore estate, adjoining President Poincaré's residence on the Riviera.

The report of Muratore's breakdown was interpreted in some quarters in New York to mean that the French tenor had been engaged to sing at the Metropolitan Opera House during the season of 1918-1919 and that his withdrawal at this time was designed to prevent his singing again in New York, when the Campanini forces give their season at the Lexington Opera House, until he made his debut under Mr. Gatti's management. This story was vigorously denied both by Muratore and by Herbert M. Johnson, assistant to Mr. Campanini, who declared in a telegram to New York that the tenor would rest in Lakewood, N. J., and that he would in all probability recover sufficiently to rejoin the Chicago company during its New York season.

The Operatic Week in Chicago

CHICAGO, Dec. 21.—John O'Sullivan has been a notable feature here during the past week. In the operatic rôles in



Photo by Campbell Studio

CAROLINA LAZZARI

Contralto of the Chicago Opera Association, Who Within One Year Has Established Herself as an Operatic and Concert Artist of Unusual Ability. The Photograph Shows Her as "Delilah" in Saint-Saëns's Opera, in Which She Appeared in Chicago Two Weeks Ago with Great Success (See Page 4).

which he was scheduled, in concert and as first aid substitute for other ailing artists, he came well to the front, doing well in the three capacities and making a decisive success in all.

It began on Saturday afternoon, Dec. 14. A revival of Massenet's "Werther" had been announced, with Lucien Muratore in the title rôle. On that morning Muratore found himself suddenly indisposed, and O'Sullivan received a last-minute invitation to appear in his place. He accepted and succeeded.

By no possible stretch of the imagination can "Werther" ever be accredited as one of the great drawing numbers in the repertoire of an American opera company. The persistent, annoying sentimentality of the plot will ruin it for American audiences, and this in spite of the fact that Massenet exercised all his

mellow, appealing charm on the score. The Chicago Opera Association gave it a beautiful performance, but it was not good enough. No organization could have saved it.

As *Werther* O'Sullivan displayed a fine romantic manner, both in his appearance and his singing, and a voice fully capable of coping with anything in the tenor repertoire. He managed to sprain his ankle during the performance, but even this did not in any way quell his ardor, and the "Ossian" solo of the third act was a memorable thing.

Irene Pavloska appeared as *Charlotte*, her first full-length rôle in her connection with the company. Up to that time she had been known as a specialist in boys' and soubrettes' parts, but here she

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WAGNER'S WIDOW REPORTED TO BE DEAD AT BAYREUTH

Extraordinary. Career of Liszt's Daughter and Former Wife of von Bülow Comes to an End Amid the Scenes of Her Famous Husband's Epic Triumphs—Instituted Cult of Adoration to Wagner's Memory—Ruled Festivals with a Rod of Iron

COSIMA WAGNER, widow of Richard Wagner, is reported in a cable dispatch from Berlin, via Copenhagen, to have died on the night of Dec. 21, at Bayreuth. An earlier dispatch from Munich stated that Frau Wagner was suffering from senile debility and that her son, Siegfried, had been summoned to her bedside.

One of the most noteworthy life stories in Europe draws to its close. This woman's seventy-eight years of history are crowded with happenings as out of the common as the personages with whom her life was lived. To be the daughter of Franz Liszt was a career in itself; to be married first to the noted Hans von Bülow, the favorite pupil (and one of the most worthy) of her father, and a man himself of great note in the musical world; afterward, in 1870, to become the wife of von Bülow's greatest friend, his admired master in all things musical, the man destined to work a revolution in the world of opera, Richard Wagner; to see Wagner attain through strife to success not only by way of royal favor but by the suffrages of that world with whom he had maintained perpetual warfare; all these things came to Frau Wagner during the first half of her life.

Uncrowned Queen of Bayreuth

When that period ended with the death of Wagner, in 1883, she instituted such a cult of adoration of his memory, both as man and as musician, as was and remains unique. She became the uncrowned queen of Bayreuth; or, rather, her state was that of the widow of an uncrowned king; she presided over a musical Mecca. For years to have the entrée to "Wahnfried," even to have met Frau Cosima, gave a *cachet* to musicians, and not only to German musicians. A French tenor would tell proudly that she had personally selected him, seeing him pass, as an ideal *Siegfried*.

The atmosphere in which she lived was one of music, of adulation and of memories. Her insistence on the preservation of the "Bayreuth tradition" was iron-bound.

Siegfried Wagner, the child of her marriage with Wagner, at whose birth the "Siegfried Idyll" was composed, has achieved prominence in the musical world; numerous operas, a symphony, and other works stand to his credit, as well as his conducting of orchestras. In addition he has for years been the representative of his mother.

Frau Cosima lived to see her husband's memory a kingdom in itself; she has lived to see the crash of the government that he hated and fought with all his strength. (It is true, Ludwig of Bavaria was Wagner's friend; but Ludwig II was all democrat in soul. The trappings of the kingly state only served him as curtains behind which the half-mad, half-musical personality might hide.) How much the vicissitudes incident to the war have led to hastening Frau Wagner's end is a matter of conjecture. That she has been failing for years was known to Bayreuth visitors; but it is stated that up to a month ago, with the marvelous tenacity that was one of her most marked characteristics, she still gathered a large circle about her.

MURATORE BREAKS DOWN; GOING TO FRANCE FOR REST

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uncovered an unexpected and gratifying talent for the dramatic, effective because it rang true. She did some lovely singing in her solo of the third act and in her duet passages with O'Sullivan.

Myrna Sharlow also made herself prominent in the rôle of *Sophie*, particularly in the chattering, quickly moving solo of the second act, a song which fitted her bright, youthful voice to perfection. There were also two amiable inebriates, well played by Octave Dua and Desire Defrere, and an excellently done character part by Gustave Huberdeau.

Over it all Louis Hasselmans, at the bâton, urged, sustained, drew forth melody and always led. There have been few more lovely passages than the duet between O'Sullivan and Miss Pavloska at the end of the first act, with the orchestra at its mellowest and an obligato solo 'cello interjecting its comments. Considered as a musical performance Hasselmans wrought wonders, but the Teutonic thoroughness of the book was too much to be overcome.

"Trovatore" was repeated in the evening, with cast unchanged except that Louis Kreidler appeared at short notice in place of Giacomo Rimini as the *Count di Luna* and performed the rôle excellently. For some reason or other no other baritone in the organization was ready to sing the part, and it is not saying too much to state that Kreidler saved the opera at short notice. His performance of "Il balen" was the subject of much well-deserved favorable comment.

O'Sullivan appeared again the next afternoon, this time as soloist in one of the most delightful concerts of the season, a program presented by the Société des Instruments Anciens. He sang an aria from Méhul's "Joseph in Egypt" and afterward a group of supposedly Irish songs. He made a great hit both times, and this though the Irish songs probably were never heard in Ireland. His singing showed that he can be made as valuable in concert as he is in opera, which is very valuable.

The Société des Instruments Anciens was booked for Chicago last season, but did not arrive. Its appearance in this concert made the delay the more unfortunate, for the program was charming beyond all telling. These ancestors of the modern violin family, with their brilliant, slightly nasal tone quality, made music which was interesting because of the manner of its revival, but more so because it was good music beautifully played. It was a page out of the past

even to look at the now forgotten names of the composers, Destouches, Francœur, J. B. Borghi and Mondonville. There were ensemble numbers for the four viols and the harp-luth; a solo for the quinton, another for the viola d'amour. This organization—Maurice Hewitt, Henri Casadesus, Jean Charron, Maurice Devilliers and Mrs. M. L. Henri Casadesus—deserve sincere thanks for the delight that they gave by their appearance.

The only changes made in the repetition of "The Barber of Seville," Dec. 16, were that Guido Ciccolini was a newcomer in the rôle of *Almaviva* and Vittorio Trevisan returned to his former place as *Dr Bartolo*. *Almaviva* is a rôle of extraordinary difficulty for a lyric tenor. By the time he has learned to sing it properly, he is quite likely to be too old to do anything else. Ciccolini, being a young man, found the florid passages, of which there are many, somewhat difficult going. In sustained lyric episodes he was excellent. He bore himself with *debonair* grace, and he had a sense of fun which carried him through the comedy element of the opera.

Trevisan never put quite so many absurd features into his rôle of the lean and slippered pantaloone as he did on this occasion. He has the true comic spirit, at times playing the rôle on the level of broad farce, but never allowing it to degenerate into horseplay. If he identified *Don Basilio's* supposed ailment of the third act as "influenza," he received his reward in the ripple of mirthful applause that swept through the audience. He was a very vital feature of the performance.

Otherwise the cast was unchanged. Mme. Galli-Curci took the house by storm with the perfection of her coloratura singing of "Una voce poco fa," and later with the "Bell Song" from "Lakmé" in the lesson scene. Here she was forced to give an encore, and sang the first and then the second stanza of "Home, Sweet Home" to the tearful approbation of the audience. Cleofonte Campanini, in one of his all too few appearances at the bâton, kept the orchestra score in just the same bright comedy level as the singers were doing on the stage. He is a great artist among conductors whenever he chooses to appear.

Lazzari Triumphs as "Delilah"

O'Sullivan was a big figure again on the night of the 17th, when he appeared as *Samson* to Carolina Lazzari's *Delilah* in the Saint-Saëns opera. It was the most pictorial rôle he has yet had an opportunity of presenting here, and it was also Miss Lazzari's first chance at a full-length rôle with the company. In a great many ways it was far in advance of any of the several renditions the company has made of the work, and this in spite of several points which can be alleged against it.

In the first place, O'Sullivan triumphed against the handicap of his rôle.

he persuade himself that sluggishness is that much vaunted Brahmsian virtue termed "dignity," which is so highly valued by some bâton wavers. There was sufficient austerity in the *allegro con brio*, but the second movement was aglow with vitality—and Stokowski. No other leader in recent years, so far as we know, has taken the *andante* at such a retarded tempo, but this beat made possible a long series of colorful gradations. In its way this treatment is as satisfying as the more familiar rhapsodic reading. The *allegretto* went admirably, if we except a fault which seems to have been caused by a defect of organization; the absence of a robust tone from the numerically weak 'cello section. The violins sung their wondrous air with great beauty, but the wood-winds frequently strayed off the path of rectitude, so far as intonation was concerned. The sweet-scented personality of Tchaikovsky intruded itself in the reading at intervals, but viewed as a whole the Brahms Symphony performance was an event, significant insofar as it introduced us to the new Stokowski.

Ossip Gabrilowitsch, the soloist, in his happiest mood and his tallest collar of the Biedermeier period, gave a dashing performance of the effective Rachmaninoff Concerto. Mr. Stokowski's accompaniment was so conscientious and impressive that it seemed that Mr. Gabrilowitsch's exhibition must surely be eclipsed, but the soloist mastered the situation and the result was a glorious joint display of piano virtuosity and orchestra accompanying *de luce*. The audience was lifted off its feet and clamored many minutes for Mr. Gabrilowitsch. Nor was the accompanist forgotten.

Rimsky-Korsakoff's *Capriccio Espagnol* was well played, but only a band of angels could make the lowly sister of "Scheherazade" a presentable companion for Brahms. A. H.

It is written in a way that makes it too low for most good dramatic tenors, although much too high for the highest of baritones. He has a fine presence and a marked personality, which carried him well through the passages that did not give full grip to his voice. In the few passages that showed his voice at its best he was superb. There was a fine climax coming at the end of Miss Lazzari's second-act solo, "Mon cœur s'ouvre à ta voix," and the scene of the mill has seldom been so well sung.

Miss Lazzari's singing deserves only the adjective "gorgeous." Her voice has wide range and great power, and she seems to be able to color it at will in all moods, from the sustained, flowing lyric to the most intense dramatic. Vocally it was a magnificent performance throughout. Her one fault was a failure to visualize fully the psychological aspects of the rôle, maintaining an appearance of kindly benevolence rather than alluring, triumphant malice. With this exception, it was an achievement for her and for the company.

One of the stars of the evening was Marcel Journet, in the rôle of the *High Priest*. It was a great exhibition of brilliant, forceful singing, in a tone that was sonorous and ringing.

Louis Hasselmans did some striking conducting. It was his high level of the season, bringing out the soloists, the beautiful choruses and the almost symphonic orchestral score with warmth, passion and at the same time reverential care. He gave a fine example of the best French treatment of a French score, with all its mobility, clearness of outline and unflinching good musical sense.

For what is practically the first time in the history of the company, there was a ballet of the first rank in this performance. Here Serge Oukrainsky and Andreas Pavley contributed themselves, their ideas on dance designing, their color scheme, and five of their talented pupils to head the regular ballet organization. Archeologically it was all wrong, being Hindu in character instead of Assyrian, but it justified itself purely as a dashing, frenzied, colorful bacchanale in the temple of Dagon, giving a moment of excitement which formed an excellent contrast to the leisurely moving action of the scene.

Tribute to Lamont

"Cavalleria Rusticana" and its inevitable running mate, "Pagliacci," formed the double bill for Dec. 18. Here a substitution in the cast became necessary, for Muratore had been billed as *Canio* in the second opera. His part fell to Forrest Lamont, who made what was evident as the most decisive and spontaneous hit of the performance by his singing of the famous "Lament." The audience's tribute was the more notable, because Lamont was surrounded on all sides by some of the most distinguished artists of the company. The first opera of the pair had gone to almost feverish heights through the voices of Rosa Raisa, Alessandro Dolci, Irene Pavloska and Alfred Maguenat, while Conductor Giorgio Polacco wrought like a giant unchained with singers and orchestra like. It was a big, colorful performance throughout, marred only by the attempts of the audience to insert applause at the wrong places.

Then came "Pagliacci," with Riccardo Stracciari, a splendid artist in such rôles, singing *Tonio's* Prologue to intense and well deserved enthusiasm, and Anna Fittzu, reappearing after a long absence, gaining very nearly as much approval in the "Ballatella" and the duet with Desire Defrere just after. But all these were as nothing to the spontaneity of the welcome extended to Lamont. No one could begrudge him the tribute, for he sang the solo superbly.

There was another chance for Lamont on the night of the 20th, for here he was once again a last-moment substitute. "La Gioconda" had been scheduled for performance by the same cast that sang it before, but on that day the wife of Alessandro Dolci was seriously ill. No one else could be found in the company who knew the rôle of *Enzo*, therefore the bill was changed to "Trovatore," with Lamont as *Manrico* and the rest of the cast as before. These two performances have been enough to prove that Lamont is much more than a utility singer, but an artist with a fine voice and decisive merits of his own. He was excellent in the serenade of the second scene, and better later with "Di quella pira."

The Symphony Concerts

Leon Sametini, well known in Chicago as a teacher of the violin, was the soloist in this week's concerts of the Chicago Symphony Orchestra, and by his performance of the Saint-Saëns B Minor Concerto showed that he is worthy of as much acclaim as a performer. His playing has always the illuminating quality

of good musical sense, which is not always a box-office asset, but is good music. In this concerto he gave an excellent display of clean, sane, polished playing, ever in good taste and ever with a sound interpretative idea behind. He has an ingratiating modesty of demeanor while on the stage, which does not in the least conceal the fact that he is a fine artist.

The orchestra, having just returned from a Middle West tour of several days, might have been expected to be a bit dull, but the reverse was the case, the only dullness being evidenced in the case of the audience. Christmas shopping and a rainy day had had its effect. Only two orchestral pieces were on the program, the Overture to Borodine's "Prince Igor," new to these audiences, and Tchaikovsky's Fifth Symphony. The overture is not particularly exciting. It is smoothly running and it has had a fine, colorful orchestration at the hands of Glazounoff, but there is only a slight trace of the excitement that comes in the later dances.

The symphony was played in a way to bring out all its fine points. The performance, as conducted by Eric DeLamarter, had color, intensity, dignity, and the same sort of unflinching, good humored good sense that Sametini put into his solo playing.

Praise for Eddy Brown

Eddy Brown, having been a good violinist last season, is now a better one, which is about the only way violinists of the present generation can be classified. In the midst of a number of other musical performances of Dec. 15 he was heard in a stunning performance of the Tartini sonata which is commonly known as the "Devil's Trill." It was full of fireworks of the Tartini variety, it had clean intonation, excellent tone and warmth of feeling. A violinist with these qualities is able to give a feeling of modernity, certainly of vitality, to even the most ancient of works. Brown did just this.

On the same afternoon Flora Guenzburg-Zygmant, one of Chicago's talented pianists, gave a recital at Kimball Hall. In two numbers, Beethoven's Sonata, op. 31, No. 2, and the Scarlatti "Pastorale," she displayed a good, firm tone, a clean style of playing, eagerness for the rhythmic impulse, and opinions of her own which gave a personal touch to her interpretation. It was an earnest that the rest of the program would have been worth hearing had time permitted.

Hear Seidel and Werrenrath

Toscha Seidel loomed up to an unexpected artistic level when he appeared in joint recital with Reinald Werrenrath at the Blackstone Hotel, Tuesday morning, by playing César Franck's noble sonata for violin and piano with his accompanist, L. T. Grunberg. One in time grows accustomed to the technical marvels thrown out so carelessly by such young giants of the violin, but here was a case of the finest, most mature of music being played in a fine, mature way. His smaller pieces and his violinistic gymnastics came later. In this one piece alone he made himself a musician of high rank.

Werrenrath, one of the most ingratiating of recital baritones, was heard in a group of English songs, two in which the words were of English origin. Haydn's setting for "She Never Told Her Love" and Schubert's lovely "Who Is Sylvia?" The other two were of folk, or semi-folk, origin. The excellence of his voice, the purity of his enunciation and the grace of his singing manner made them all distinctly worth while.

The Chicago Madrigal Club, D. A. Clippinger, director, gave the first concert of its season Dec. 19 at Kimball Hall. Organized for the study and presentation of songs in the madrigal form, the program ranged from Lefevre and Palestrina down to the present-day composer, Adolf Weidig, in all cases presenting its numbers with intelligence, great care and highly praiseworthy interpretation. Guy C. Latchaw, one of the members of the club, was the soloist, singing two groups of songs in a baritone voice of good quality and good taste.

The Edison Symphony Orchestra gave its "annual" concert at Orchestra Hall on the same night, this being differentiated from its monthly popular series by the presentation of a more ambitious program. Morgan L. Eastman conducted a number of works by Tchaikovsky, Grieg, Gounod and MacDowell, to the great enthusiasm of the audience and with numerous encores. Giordano Pellonari, the young Italian tenor who had figured on a previous program, was the soloist, making a favorable impression with the "Lament," from "Pagliacci," and a group of Neapolitan songs.

EDWARD C. MOORE.

THE PHILADELPHIANS AND TWO CONDUCTORS

Philadelphia Orchestra, Leopold Stokowski, Conductor. Afternoon, Dec. 17. Soloist, Ossip Gabrilowitsch, Pianist. The Program:

Brahms, Third Symphony; Rachmaninoff, C Minor Concerto; Rimsky-Korsakoff, Capriccio Espagnol.

Only a few years ago Mr. Stokowski was regarded as a specialist, a leader who would rise to the situation only when he was conducting one of his favorite composers' works. Let us be perfectly frank on this point and repeat what almost every observer has said. To-day Mr. Stokowski, we submit, is out of the "specialist" ranks. While we were resting securely in the belief that he was accurately labeled, our youthful leader was diligently improving himself, aye, in the exhilarating atmosphere of the City of Brotherly Love. The second concert of the orchestra this season gave us a glimpse of the new and greater Stokowski. It does not matter much that he offered almost precisely the same program as other conductors have given here during the past couple of weeks. The important point is that Mr. Stokowski gave enlightened and individual performances of the same works. His Brahms, for instance, was both heroic and poetic. If enthusiasm, applied to Brahms, is a sin Mr. Stokowski must be called to account, for at no moment did

"All Would Be Prima Donnas—But Do They Realize What It Means?"—Schumann-Heink

A Chapter from Her Own Life Tells of the Infinite Struggle, the Self-Restraint Which Alone Can Lead to Success—Noted Diva in Heart-to-Heart Talk Reveals Her Philosophy as to Life and Art—What the Coming of Peace Has Brought Her

BY CLARE PEELER

THE room was streaming with sunshine and bright with colors. On the rack of the open piano was a manuscript song; on a nearby chair, a music-folio exuding sheet music; on one table three photographs of young men in uniform; on another, a copy of MUSICAL AMERICA. A smiling maid welcomed me courteously, giving first aid to furs and coat, and indicating the most comfortable chair. Presently the door into the bedroom opened and the kindest, brightest woman's face, framed in a mass of fresh-groomed silver-gray hair, appeared in the opening.

"Excuse me that I keep you waiting," the owner said. "It is my hair; I just have it washed. I come to you in a moment."

When I had last seen the speaker, she had been the center of attention and applause at the Hippodrome, crowded to the roof and Major-General Bell had led the cheering after her singing of "When the Boys Come Home." For this was Schumann-Heink's apartment at the Waldorf; and it was the singer herself that had greeted me in that unceremonious fashion that was yet so full of the finest courtesy.

They have all been used long ago often in speaking of her; those adjectives such as "genial," "splendid," "greathearted," "lovable," and "motherly," the one word she loves to hear applied to her, the one that instinctively springs to one's lips in speaking of her, how many times has that been said or written in speaking of the famous contralto? I am not going to make use of one of them; I am only going to record my impression that last week I met a very great person. Others eminent in her profession, both men and women, one meets often; but only once or twice is it given to one to be overawed by the sheer force of an entity, irrespective of any place in the world's honor or art belonging to the individual.

Of Heroic Mould

This is one who, perhaps, could not be little if she tried; a woman cast in heroic mould of soul as of body. Of such, you feel, were the women who have lived in poetry, in drama and in history as the great figures. She need not have been a singer, this woman; she might have been a Brunnhilde, splendid in her self-immolation; or a Semiramide, magnificent in ambition, stern in justice. But if she had lived and died a charwoman, she would not have been little in the mind's or the soul's sense. She lives in big figures. The landscape of her thought has mountain vistas. If her anger against wrongdoing is Titanic, her tenderness for the wronged, the suffering, the bereaved, is colossal. Small words can not describe her feelings or their expression of them. Life has been kind to her in that it has endowed her with a splendid physique for the housing of her musical genius; but it has also given her the intense feeling, the quivering sensitiveness of the music-soul.

Then picture such a soul swept by the tremendous currents of feeling that the last three years have released into the world. Yet hers is not a soul storm-tossed from its moorings; it is one guide by the steersman of Duty, in the strongest sense of that word; by a loyalty which is in so far easy in that it is a loyalty to a land that long ago won her passionate gratitude and love. But such an agony as can only be felt by the artist-soul, doubled and redoubled by the intensity of a mother-love that is more than a characteristic, that is a religion, has been hers.



Ernestine Schumann-Heink, the Contralto Whose Name Is a Household Word. Right: Mme. Schumann-Heink with the Photographs of Her Soldier-Sons



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"When peace came," she said, "I could not laugh; I could not cry; I could not even pray. I could only whisper the name of God, who understands."

When such a personality gives itself heart and soul to a cause, its power is a tremendous one; and the full force of Mme. Schumann-Heink's being is in the cause of the American soldier, "the boy," as she calls him. Hers is no hysteria, generated by the enthusiasm of an unoccupied moment; it is no calculated admiration, manufactured for selfish purpose; it is not even an affection originating in the personal feeling of the mother who has given four sons to a country. It is a fervor that is religious, that is rooted in the sense of duty and love of a being whose whole radiation is duty and love. It is a storm of love raised in the soul of a woman who is woman raised to the Nth power; who counts as her sons not only those born of her, but those of lovingest adoption, and so numbers them not by tens or twenties, but by thousands and tens of thousands.

She saw those men—she will not call them anything but boys—when they were first housed in their roughly-built shacks; she has seen the shacks change into miles of buildings, provided with every comfort that the United States' immense resources could pay for, and the minds of her organizers suggest. So she has seen the boys change from the awkward, raw, unskilled recruits into a magnificently drilled army. (And she has heard and seen them change from an unmusical into a singing army.)

"Think of it!" she says, her dark eyes blazing with the fire of her thought. "They had no training; they were nothing; they went up against that other magnificently-equipped army. And they could not fail. Why? Because that splendid—what you call it?—impressionableness of them, that wonderful receptiveness—it made them take in in months what other races had to learn in years."

American Music First

At last, to the topic of music. Of American music, she will speak first, of the music of Chadwick, of Nevin, of Speaks, of Luckstone, of Foster, of Carrie Jacobs-Bond (whom she knows and well loves), of Mrs. H. H. A. Beach. She has sung the music of all these composers over and over again; and in them she finds the vivid quality of national being; a something, yet to be recognized, that shall be ultimately invincible. The love of the American for the "popular" song, (decried even by his own race in many instances, as meaning a lack of culture), this woman, all musician, translates into

the terms of the higher democracy; as a love of melody of the sort that shall be understood of the people. Not that it is possible for an artist trained in her early career by Brahms himself—permeated with that music-feeling which is the heritage of the countrywoman of Mozart, to understand the value, indeed the absolute necessity of such a groundwork of training even in minutest detail as shall be a foundation for the higher culture. Only she has so fine a vision that she sees past the outer the inner, so big an outlook that she can see through the present into the future of American music and American composers.

She believes that the ghost of the "foreign education" has been finally laid; that the haunting specter of "European atmosphere" has been ultimately exorcised; that from now on America has truly come into her own.

"If you had signed 'Franz Schubert' to 'The Rosary' it would have been known and loved much sooner than it was," she said. "But that is past now, all of it. All these things that you demand so rightly in your paper for America, the according of good rank to the American composer who shall deserve it; the municipal opera houses; the recognition of the American singer; all this has come, will come, mark my words. But we must work; the American must lay, painstakingly, the same foundation that his foreign brother laid before he can aspire to pre-eminence."

For Young Singers

"It is so, especially with the young singer. All would be prima donnas, but they do not realize what it means to be a prima-donna? Think once. I began singing at sixteen; did I call myself a prima-donna? I took any part that they would give me. I had the voice, so I knew, but I had to learn music in detail. I used to sing all my parts by ear; I learned to read anything written, and read it fast. How I worked! Fine clothes, parties, amusements, good things to eat, good things to drink—these were not for her who would be a prima-donna. Even if my poverty had not denied them to me, they were not for me. And now I am glad from my heart that I understood that. For, what have I now as a result of these years of toil? Not only the success, but I have the knowledge that I did my duty; not only that I won the place I had longed for, but that I had worked well and faithfully. And so these others who want success must do. There must not be the feeling that all is gained after a few initial successes; and above all, not this wasting of the voice."

"I learned in my youth how to economize what the good God had given me; that is why, after forty-one years of hard singing, I have my voice left."

"Then it is not true, as is sometimes said, that the contralto voice has a more lasting quality than the soprano, other things being equal?"

"No, my dear," she said, kindly. "It is all contained in the knowledge first, how to sing; second, how to economize your voice; third, how to live healthily, happily, wisely. Let you have your voice to begin with, and live up to those rules, and your voice will last, no matter what its register."

The Contralto's Place

"They say, 'there are so few contralto roles.' Well, I found enough of them to keep me busy in my operatic career! But the contralto must not turn herself into a soprano. She must be artist, she must know what her place is in the musical scheme; a place none can take from her; she must keep to it and do her part well."

We spoke of some of the earlier days; of the time when the great contralto was a part of the galaxy, now only a memory, in which Sembrich and Nordica, Plancon and Bispham, the de Reszkes and Eames shone. And then we came back to the subject of reconstruction work, and of the help a singer might give therein; for, with a son just returned to her from his navy service a day before, it was not possible to keep long from the subject of the soldier.

"All I fear is, that America may forget," she said, the tears of intense feeling in her eyes. "That in a year we may be saying, 'Yes, those poor wounded fellows; isn't it dreadful? I tell you, Schumann-Heink will not forget! It is not enough to say, 'I did help them all I could,' 'I will help them all I can,' 'I do help them all I know.' I tell you, my dear, I would die to aid them. And I mean it."

In that moment all the temperament spoke of her who has sung *Dalila's* wooing and *Ortrud's* ambition; who has voiced the defiance of *Fricka* and the despair of *Azucena*. And it was not a mere declamation. When she returns to her beloved California, she will take with her (at her own special request to the military authorities) three wounded and one blind soldier, to spend the winter in the beauty and the comfort of her home. To know what comforting in the best sense will be theirs, one only has to look at Schumann-Heink's face when she speaks of those who suffer.

[Continued on next page]

Lastly, we spoke of the mothers whose sons lie sleeping in France under the rows and rows of little white crosses. Of those words, I shall write nothing, save that, smiling through her tears, she remembered at the door to wish me in farewell, "Merry Christmas!"

WON'T POSTPONE CONVENTION

Music Teachers' National Association to Meet in St. Louis as Planned

MUSICAL AMERICA has received word from Charles N. Boyd, president of the Music Teachers' National Association, that the fortieth annual meeting of the organization will take place as originally planned, in St. Louis on Dec. 30, 31 and Jan. 1.

Last week word went out that the quarantine caused by the recurrence of the influenza epidemic in St. Louis would necessitate a postponement of the convention. On Dec. 20 Ernest R. Kroeger telegraphed Mr. Boyd that conditions had so far improved in St. Louis that there would be no obstruction to holding the meeting according to schedule.

FREE CONCERTS AT MUSEUM

David Mannes to Direct Four Saturday Evening Events at Metropolitan

Through the generosity of a few friends of the Metropolitan Museum of Art, four orchestral concerts under the direction of David Mannes will be given in the Fifth Avenue Hall of the Museum on Saturday evenings, Jan. 4, 11, 18 and 25. The orchestra will consist of fifty-two performers selected from the best orchestral organizations in the city, and the music will be of the same high order as that which has distinguished Museum receptions given in former years.

These concerts will be free to the public, without tickets of admission, and on each of the evenings named the entire Museum will be open, although it is usually closed on Saturday evenings as a measure of economy.

Frieda Hempel, Paul Althouse and Laurenti in Sunday Event

An hour before the Sunday night concert the Metropolitan's authorities received word that Cantor Josef Rosenblatt could not appear as one of the soloists because of sudden illness. Paul Althouse was advised and he promptly "jumped in," singing the "Pagliacci" and "Bohème" arias and encores with great success.

Frieda Hempel sang "Ernani Involami" and other numbers, to the great delight of the throng. She was repeatedly recalled.

Mario Laurenti, baritone, achieved success with his offerings, which included "Largo al Factotum."

The orchestra, in the capable hands of

Richard Hageman, as usual, played Smetana's overture to "The Bartered Bride" and Ippolitoff-Ivanoff's "Caucasian Miniatures."

YSAYE'S FIFTH PROGRAM

Dambois Appears as Soloist with Cincinnati Symphony Orchestra

CINCINNATI, OHIO, Dec. 21.—The Symphony Orchestra's fifth program of the present season was inaugurated on Friday afternoon with Eugen Ysaye conducting and Maurice Dambois, 'cellist, as soloist. By far the most enjoyable number of all was Schubert's "Unfinished" Symphony, which was given a most impressive reading. In fact, the delivery of this work left practically nothing to be desired.

The symphonic poem, "Lenore," by Duparc, seemed to be a novelty here. It received a fair reception. Mendelssohn's familiar Overture to "Athalia" offered a popular opening for the program, which closed with a brilliant performance of Liszt's Second Rhapsody.

Mr. Dambois might have made a better choice in selecting his solo number. It is difficult to select a concerto for 'cello and orchestra the effect of which is unquestionably good, and the Lalo Concerto is not one of these. Although heard here on former occasions, it has never become a favorite. The Dambois performance was praiseworthy.

L. G. S.

Edith Evans Marries John F. Braun

John F. Braun of Philadelphia, tenor, member of the Board of Directors of the Philadelphia Orchestra and State Director for Singing for the Council for National Defense, and Edith Evans, a daughter of Dr. Owen Hugh Evans of Marysville, Ohio, were married in New York last week by the Rev. Dr. Jefferson. The bride has made her home in this city for some time and is well known as a pianist. After a trip South Mr. and Mrs. Evans will live in Merion, near Philadelphia.

Prominent Out-of-Town Teachers Studying with Hemstreet

Taking advantage of their three weeks' vacation during the holiday season, two prominent out-of-town teachers are visiting New York and studying with Frank Hemstreet daily during this time. They are Helen Wagner, vocal instructor at the Troy Conference Academy at Poultney, Vt., and John de Heck, vocal instructor at the Skidmore School of Arts, Saratoga Springs, N. Y.

Pablo Casals with Metropolitan Musical Bureau

Pablo Casals, the celebrated 'cellist, has just concluded arrangements whereby he will tour America next season under the direction of the Metropolitan Musical Bureau.

Lazzari Invited to Sing at Great Victory Celebration in Paris

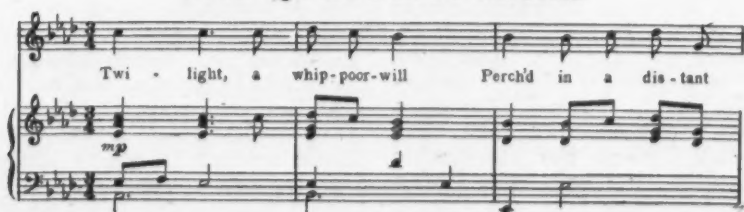
WHEN on Tuesday evening, Dec. 17, Carolina Lazzari scored a true success as *Dalila* in the Chicago Opera Association's first performance this season of Saint-Saëns's famous opera, the predictions made last season by critics after her notable debut were realized. One year on the operatic stage is a short time, but in that year Miss Lazzari has made her way to the top. Her remarkable voice, one of the great contralto organs of our time, has in her operatic and concert appearances won the favor of thousands; her talent for the stage was revealed in her personation of *Dalila* to greater advantage than in anything she had sung in Chicago before.

A few weeks ago Miss Lazzari was

signally honored by a cable invitation to sing *Dalila* and other leading contralto rôles in Paris next spring. There will be a "Grand Victory Celebration" in France's capital in April and May, 1919, at which all Allied and neutral countries will be represented by specially designated days and which will be attended by all the crowned and republican leaders and their staffs. Special operas will be given in honor of the various rulers. Miss Lazzari is now trying to arrange her spring concert bookings so that it will be possible for her to accept. This honor is all the more significant as Miss Lazzari has been asked to participate with the world's most distinguished singers after being on the operatic stage herself only one year.

The best song of its kind since "The Rosary"
Words beautiful as Tennyson's "Crossing the Bar". Music very fine.

THE QUESTION MARK



LAST STANZA
Twilight, a whippoorwill,
Perch'd in a distant tree,
Sings out into the silent world,
The day's sad dirge to me.

Dim ev'ning star, sweet star,
Shine in the sea of dark,
When Life's Sun sets, say star, I trust
There'll be no question mark.

At your music dealer's or 30c direct from the publisher.

T. McTeer Furze, Box 240 N. Diamond Station, Pittsburgh, Pa.

War Has Set Women Free, Says Mary Garden, Back From France

Interviewers Have Many Questions to Ask as Prima Donna Arrives in Chicago—France Adores America, She Declares

CHICAGO, Dec. 21.—"Mary I the Conqueror," otherwise known as Mary Garden, arrived in Chicago on the Twentieth Century Limited to-day with smile a little more alert and carriage a little more jaunty than they have ever been before. In spite of her very evident good spirits she confessed to a certain degree of weariness after her trip.

"Please be as quick as you can," she said to the staff photographers of the daily papers as she posed for them after



© Underwood & Underwood
Mary Garden "Snapped" as She Arrived in America

alighting from the train. "I am very anxious to get to my hotel as soon as possible."

For some time she was kept busy answering a crossfire of questions.

"No, I am entirely unchaperoned this time," she said in answer to one. "I expect both my mother and my sister to be with me later, but neither will arrive until later in the season."

"There has been no chance for me to consult with Mr. Campanini about my first appearance in Chicago with the opera company," was her reply to another. "Of course I am planning for 'Ghismonda,' but both M. Fevrier and I were counting on having Muratore in the leading rôle. He is a great singer and a splendid artist, and I am truly sorry to hear of his bad health. If there is any way that I can persuade him to stay over and sing the part I am going to do it."

Another question: "Glad to be back in Chicago?" she repeated.

"Am I not always? I left France three days before the President and Mrs. Wilson had arrived. It is wonderful that the war is ended. As is the way with many others I should have felt it only justice for Germany to have suffered the way that other invaded countries have done, but the achievement would have called for the killing and mutilation of hundreds of thousands of more men. And too many men have died, too many women's hearts have been broken already. It was time to quit. The armistice was a blessing.

"The United States has won her place

in the hearts of the world. We turned the trick, if I may be pardoned that colloquialism. It was the psychological moment, and we grasped it as we should have done. What does France now think of the United States? Does she love us? No, that is too weak a word. France gives to the United States—adoration!"

Another question, this time from an advocate of advanced womanhood. "What has the war done for women?"

"Well, it has set women free; actual liberty is theirs from now on. They are going to be what the French call 'puissant'. If you want that put into campus English you might remark that after this, women, generally speaking, are going to have a great deal to say about whatever is done in the world. It is hard now to face reconstruction problems, but these will all work out. Women will not be the losers, and the United States is on the threshold of its greatest era."

Whereupon Miss Garden, with a final brilliant smile, was whirled away to her apartment at the Blackstone Hotel, denying herself to callers for the rest of the day.

EDWARD C. MOORE.

GIVE BRANSCOMBE PROGRAM

Three Gifted Artists Aided by Composer at Dudley Buck's Studio

Exhibiting the rare versatility of Gena Branscombe and the delightful art of three singers, a recital was given on Dec. 17 at the studio of Dudley Buck. The entire program was devoted to the works of Miss Branscombe, who, at the piano, added meaning to her delightful songs. Katherine Galloway, Jean McCormick and W. H. Gleim were the interpreters.

Miss Galloway, with excellent stage presence and in splendid voice, gave the "Sun Dial Cycle," consisting of "The Morning Wind," "In Arcady by Moonlight," "Noon," "The Open Road" and another group consisting of "A Lovely Maiden Roaming," "In Granada," "Bluebells Drowsily Ringing" and "Happiness." Miss McCormick, substituting for Mr. Buck, sang with Miss Galloway the duets "Laughter Wears a Lillied Gown" and "God of the Nations." Mr. Gleim gave impressive interpretations to "Krishna," "I Bring You Heartsease" and "At the Postern Gate" (in manuscript). The last song proved captivating in its rollicking lilt and had to be repeated.

GUILBERT'S CHRISTMAS MUSIC

Diseuse Presents "Légendes Dorées" on Sunday Night Program

Mme. Yvette Guilbert delighted the audience at her concert on Sunday evening, Dec. 22, at Maxine Elliott's Theater, by presenting a group of the old Christmas legends of the fourteenth and fifteenth centuries. These numbers opened her program, which also contained songs of the seventeenth and eighteenth centuries, and ended with a charming group, "Chansons des Pierrots." In her Rondes of the eighteenth century Mme. Guilbert was assisted by a group of students.

As in her previous recitals, the singer was assisted by Emily Gresser, whose numbers included Sam Franko's arrangement of the "Hymn to the Sun" from "Coq d'Or," the Nachez Gypsy Dances and Francoeur's "Sarabande et Rigaudon."

Maurice Eisner supplied admirable accompaniments for both soloists.

M. S.

Pasquale Amato Scores in Havana

The Metropolitan Musical Bureau on Monday received a telegram from Havana indicating that Pasquale Amato, the baritone, scored a triumph as Tonio in "I Pagliacci," his debut with the Bracale Opera Company. Mr. Amato is making a limited number of guest appearances during the Havana season by arrangement with the Metropolitan Opera Company.

PAULIST CHOIR GIVES CHRISTMAS CONCERT

Paulist Choristers, Father William J. Finn, Conductor. Russian Symphony Orchestra, Modest Altschuler, Conductor. Concert, Lexington Theater, Evening, Dec. 22. The Program:

"Capriccio Espagnol," Rimsky-Korsakoff, Russian Symphony Orchestra. Paulist Choristers: "Emmittee Spiritum Tuum," Schuetky; "Lullaby," Brahms; Soloist, Master Billy Probst; Trio (Double), Mendelssohn; "Good King Wenceslas," Traditional; "Angels We Have Heard on High," Old French Noël; "Tell Him a Welcome," Father Finn. "O! Had I Jubal's Lyre," Handel; Soloist, Master Hallet Dolan. "The Smoke Rose Slowly" ("Peace-Pipe"), Converse; Trebles and Counter-Tenors. "Noël," Chadwick; Lloyd Rand; "The Three Kings' Song," Traditional; Sixteen Solo Boys Consecutively. "Inflammatus," Rossini; Soloists, Master Hallet Dolan, Master James McManus. "Andante Cantabile," Tchaikovsky; "Entrance of the Bojars," Halvorsen; Russian Symphony Orchestra. "Kolyoda" (Christmas Night Opera), Rimsky-Korsakoff; "What Star Is This?" Stewart; Edmund Hurley. "Deep River," Burleigh; Soloist, Master Billy Probst. "Mi Nina," Guetary; Pedro Guetary. "The Angels and the Shepherds," Traditional; "Christmas Aria," Saint-Saëns; Arthur George. "Jerusalem" (Gallia), Gounod.

The far-famed Paulist Choristers have a host of friends in New York. That was conclusively shown by the size and enthusiasm of the audience at Sunday evening's event, which the program described as a "Christmas Carol Concert of Victorious Peace." Despite abominable weather, the big Lexington Theater was well filled.

Those whose taste inclines to the ethereal timbre of boys' voices will find a source of unalloyed delight in the singing of this choir. The lads sing superbly; their attacks and shading are surprisingly good, and in general their work is distinguished by seriousness and musicianship. The adult section is less remarkable. Father Finn, the conductor, is clearly a thoroughly equipped musician; a man possessed of considerable personal magnetism and animated by a genuine love for his work. His beat is decisive, he knows the effects he desires and secures them with a minimum of display.

Among the best things heard were Brahms's Lullaby, the jolly "Good King Wenceslas," the excerpt "The Smoke Rose Slowly," from Converse's "Peace Pipe," and the "Three Kings' Song." Some of the numbers were sung à cappella, others with the aid of the Russian Symphony.

The last named organization made enjoyable contributions to the program under Mr. Altschuler's baton.

B. R.

GRETA MASSON GIVES A BRILLIANT RECITAL

Greta Masson, Soprano. Recital, Aeolian Hall, Evening, Dec. 19. Accompanist, Richard Hageman. The Program:

"Serenade," Gena Branscombe; "Le Violette," Scarlatti; "Un organetto suona per la via," Sibella; "Vissi d'Arte" ("Tosca"), Puccini; "Shadow Song" ("Dinorah"), Meyerbeer; "Nuit d'été," Tremisot; "Je te vois en rêve," Buzzi-Peccia; Aria, Gretchaninoff; "Cythère," Poldowski; "When soul is joined to soul," Mrs. H. H. A. Beach; "Red, Red Rose," Cottenet; "Little Fly," Carpenter; "Persian Song," Burmeister; "We Two Together," Kernochan.

Brilliant with the brilliance of gems was Greta Masson's singing in her second New York recital, Thursday evening, Dec. 19. Her coloratura had some of the hardness as well as the brilliance of gems. Of course, the main object of such music as the "Vissi d'Arte" and the "Shadow Song" is technical display;

THERE can be only one answer, according to Maud Powell, to the oft-repeated question, "What kind of music do the soldiers like?" "They like the best and they entertain not the slightest dread for what some persons continue to designate as 'classical music,'" declared the celebrated violinist, who has had unique experiences giving recitals in all the Liberty Theaters attached to the various cantonments in the United States. "It was a fight at first," continues Mme. Powell. "The managers of

so Miss Masson can scarcely be blamed for having imbued them with no least tinge of passion or even ordinary human warmth. What she can and should be blamed for is the choice of such numbers for the backbone of her program. In the temples of opera we must perforce listen to the vocal sleight-of-hand of mad maidens, but why, in the name of common humanity, let alone art, should we be afflicted with them in the concert hall?

That there is practical urgency in what may seem like a mere critic's caprice may be seen from the fact that the audience was very apathetic, although Miss Masson has many genuine excellences as a vocalist and considerable personal charm as well. The latter would

these theaters had made up their minds that our soldiers wouldn't tolerate pure violin music. They thought only the very popular music which everyone knows would be tolerated. But that fallacy has been exploded once and for all. My own experience has been that any sort of really good music makes an instantaneous appeal to the men. So far as I could discern the standards of musical appreciation in the army camps of this country are quite as high as they are in the average concert auditorium." The photographs reproduced above show

operate more surely if the singer did not barricade herself behind a book of words; a minor point this, to be sure, but an important one, for there is occasion for regret when a presumably sincere and more or less excellent artist so obscures the worth of his or her offering.

Richard Hageman's accompaniments were, of course, of material assistance in reinforcing the artistic merits of the recital.

D. J. T.

Musicians in Week's Casualty Lists

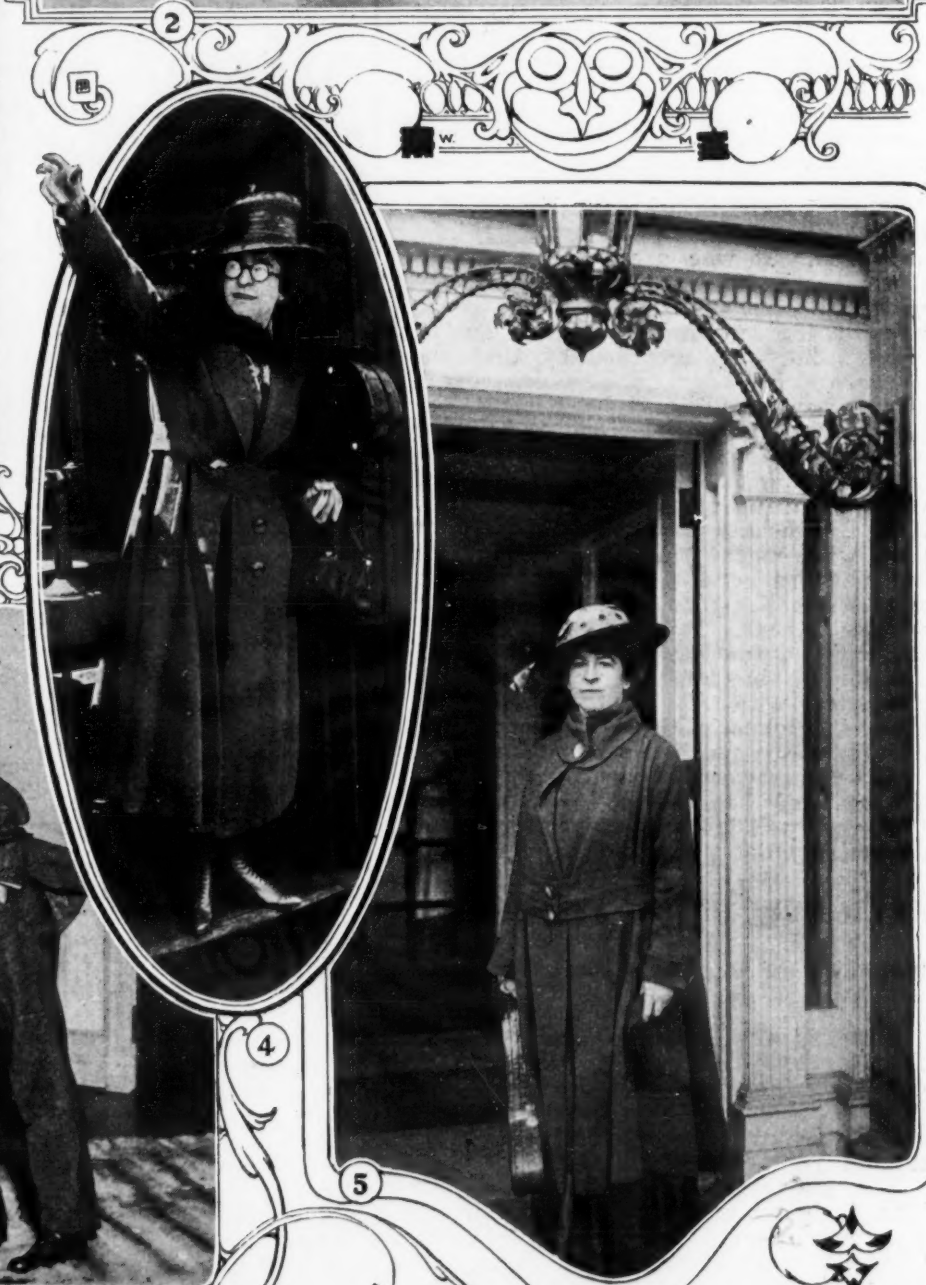
The casualty lists of the past week contain the names of the following musicians: Wilfred C. St. Germain, Worcester, Mass., killed in action; Oscar William Lindsey, Worcester, Mass., and Gaylord Anderson Bradley, Manston,

Wis., died of wounds; Wilton J. Bracy, Bluffton, Ohio, and Thomas M. Skrabanek, Crosby, Tex., died of disease; William F. George, Philadelphia, Pa., and Donald J. Griffin, Brooklyn, N. Y., wounded.

Vladimir Resnikoff in His Second Recital of Series

Vladimir Resnikoff, Russian baritone, gave the second of his series of recitals at Greenwich House, New York, on the evening of Dec. 22. He offered eight exquisite songs by Moussorgsky and a number of folk airs. Mr. Resnikoff's singing and interpretations were artistically ingratiating and won him well-deserved appreciation.

A DAY IN THE LIFE OF MAUD POWELL



—Photos by Bain

Photographic Impressions of Maud Powell in and Near Her Home in Gramercy Park, New York City

LEGINSKA A SPIRITED STRANSKY SOLOIST

Philharmonic Society, Josef Stransky, Conductor. Soloist, Ethel Leginska, Pianist. Concert, Carnegie Hall, Afternoon, Dec. 22. The Program:

Symphony, No. 1, G Minor, Kalinnikoff; Concerto for Piano, No. 4, D Minor, Op. 70, Rubinstein; "Spanish Caprice," Rimsky-Korsakoff.

The musicians seemed determined on Sunday afternoon to out-rage the elements, when they reached the Rubinstein Concerto. Previous to that Mr. Stransky's men played with sympathy, but with a certain calmness of feeling Kalinnikoff's not epoch-making work, new at these concerts. It is one which is likely to appeal, however, from its very lack of the bizarre either in theme or in development. The Andante has a harp accompaniment, reiterating the tonic and third *à la* church bells, against whose insistence in Oriental manner the melody stands out appealingly. The last movement, played more forcefully than its predecessors, drew enthusiastic applause.

When Ethel Leginska sat down to the Rubinstein Concerto, however, things happened. It was a riot of storm on storm, and Mr. Stransky apparently gave place *aux dames*. There were times, indeed, when she reminded one of Ouida's hero, as recorded by that enthusiastic but occasionally inaccurate lady, when he "dashed back his raven locks, sat down at the piano and played a Bach Concerto." But there was no time when one did not admire the very virile command of tonal volume that is Miss Leginska's. One has heard her play with much more beauty of tone; and perhaps hers is not a temperament that lends itself to ensemble work as well as others. But for fine phrasing, for rhythm, for finger-work of the best and for an abandon that was never once permitted with all its fire to become blurred or chaotic, the performance can hardly be too much commended.

After the sweep of that playing, even the spirited beauties of the "Spanish Caprice," well interpreted as they were, seemed a quiet thing. C. P.

HEAR NEW HAVEN ORCHESTRA

Maximilian Pilzer Is Soloist at Season's First Concert

NEW HAVEN, CONN., Dec. 13.—Although the weather was very bad, a good-sized audience turned out for the first of this season's concerts of the local orchestra, Horatio Parker, conductor, on Wednesday evening, Dec. 11.

The program, which was much too long, included, as the novelty, the march movement from Stanford's tone-poem, "Verdun." It seemed regrettable that the work had not been given in its entirety instead of being somewhat shoved aside for the "Scotch" Symphony of Mendelssohn, much too often heard at these concerts.

Maximilian Pilzer, violinist, the evening's soloist, was heard in the Brahms Concerto, a work which is intensely difficult and whose demands Mr. Pilzer met perfectly. Together with a sonorous, majestic tone, Mr. Pilzer possesses a technique which is positively startling. This was his New Haven debut. He was extremely well received.

On Thursday, Dec. 12, a concert was given at the Red Cross House at the Army Hospital here by Florence Otis, soprano, and Hallett Gilbert, composer-pianist.

The Harugari Singing Society gave its first concert of this season at its hall in Allingtown on Sunday afternoon, Dec. 8. Arthur Kent, a young Belgian violinist, was one of the artists. A. T.

Big Audiences for Heifetz in Chicago and Grand Rapids

Two overflowing audiences in Chicago and a record-breaking assemblage in Grand Rapids heard Jascha Heifetz the

first week of December. The violinist had appeared two weeks before in Chicago, when he played to an audience that filled every seat of Orchestra Hall as well as 350 chairs arranged in tiers on the platform, and an eager public emerging from the hall at the close of the recital hastened to the box office to secure seats for the Dec. 8 event. As on the occasion of each Heifetz recital last season, hundreds were turned away on the afternoon of the concert. Tuesday morning, Dec. 3, Mr. Heifetz gave a brilliant program in the ballroom of the Blackstone Hotel at Miss Kinsolving's second Morning Musicales. More than 300 sat on the stage of Powers Theater in Grand Rapids, and every possible inch of space, downstairs and up, was utilized to accommodate the crowd when the young genius played there Dec. 5. It was one of the largest audiences ever gathered together in Grand Rapids.

RICH VOICE REVEALED BY MARIA WINETZKAYA

Maria Winetzkaya, Mezzo-Soprano. Recital, Aeolian Hall, Evening, Dec. 16. Accompanist, Richard Hageman. The Program:

"In Questa Tomba," Beethoven; "Il Mio Bel Foco," Morallo; "Chi vuol la zingarella," Paisiello; "Adieu, Forêts," from "Jeanne d'Arc," Tchaikovsky; "La Cloche," Saint-Saëns; "Le Moulin," Pierné; "Psyche," Paladilhe; "Carnaval," Fourdrain; "Oh, Thou Billowy Harvest Field," Rachmaninoff; "At the Ball," Tchaikovsky; "The Night Prayer," Moussorgsky; "The Red Sarafan," Warlamoff; "Floods of Spring," Rachmaninoff; "Highland Mary," Bartlett; "The Fairy Tale," Silberta; "Do Not Go, My Love," Hageman; "Where Corals Lie," Elgar; "Eili, Eili," Schindler.

Though she is not known to this public, Maria Winetzkaya has had an amount of experience which accounts for her poise and charming stage presence. Her voice, which ranges from big chest notes almost masculine in timbre to quite high tones which, when correctly produced, have a clear, silvery ring, is much like her person. It shows the same divergences from the true classical style, and the same richness and powerful magnetism. If it were possible to conceive of Miss Winetzkaya's growing old, one would be concerned for the correction of her habits of vocal production. Since the present results she obtains are, on the contrary, almost invariably pleasing, censure may be left to the time when that possibility crystallizes.

Since classicism is not Miss Winetzkaya's strong point, her first numbers were necessarily less interesting than her later ones. The English group was marked by an enunciation clearer than that of many a native singer.

From number to number the enthusiasm of the audience increased. The applause was a just tribute to the charm of Miss Winetzkaya's personality. May many another audience have a chance to bask in the glow of it and to observe the artistic means through which she projects it.

Mr. Hageman provided sterling accompaniments. D. J. T.

Nebraska Teachers Plan Third Annual Convention

LINCOLN, NEB., Dec. 16.—It has been announced that the third annual convention of the Nebraska Music Teachers' Association is to be held in Lincoln, beginning on March 31 and lasting for three days. Besides the sessions devoted to the teachers' problems, there will be various recitals and concerts, one of which is to be given by Josef Hofmann and another of which is to be devoted to the music of Nebraska composers.

William D. Norton Named as Music Director for State of North Dakota

William D. Norton, head of the music department at the University of North Dakota, has been named by the National Council of Defense as musical director for that State.

STRANSKY BRINGS OUT SKETCHES BY SWEET

Philharmonic Society, Josef Stransky, Conductor. Concert, Carnegie Hall, Evening, Dec. 19. Soloist, Mischa Elman, Violinist. The Program:

Symphony No. 2 in D Major, Op. 73, Brahms; "Orchestral Sketches" (to lines of Whitman, in MS.), Reginald Sweet; Concerto in D Major, Tchaikovsky; Prelude and "Love Death" from "Tristan and Isolde," Wagner.

Mr. Stransky's version of Brahms's Second Symphony was one of comfortable contentment. However, his lyrical conception of the first movement was endangered by rhythmical divergencies. Orchestra and conductor found themselves in the course of the performance and finished the fourth movement with a reasonably impressive portrayal of the monumental tonal statuary.

The premiere, from manuscript, of Reginald Sweet's "Orchestral Sketches" was looked forward to with considerable curiosity. This American composer, who we are told was awarded "honors in music" at Harvard, has set his music to lines of Walt Whitman. These sketches, three in number, were completed in 1916. They are entirely distinct from one another. Mr. Sweet, in conformity with Whitman's "I hear dervishes monotonously chanting, turning always towards Mecca," commences with truly Oriental tonal and rhythmical monotony, and very promptly drifts into a reminiscence of Wagner's "Tristan." He sets out to employ a full orchestra and, as though weary of the task, contents himself with a thin instrumental sprinkling, in which the oboe is particularly conspicuous. Though obviously talented, the composer does not even begin to elaborate a musical idea, but is satisfied to spin out his thoughts in their original setting as best he can. The result is scarcely satisfying, either in this instance or in the following sketch, having "Green blades of grass, clouds of heaven above" for its basic idea. Impressionism is all very well, if thereby nature's glories are conjured up. Mr. Sweet's tonal settings are hardly more responsible for any such imaginative transportation than the smoke arising from the Times Building. The "Blast that careers so free, whistling across the prairies" seemed rather a melodious zephyr that, though agreeable to hear, could not be imagined to whistle across any prairies. The novelties were favorably received by a discerning audience.

HEIFETZ SOLOIST WITH DAMROSCH

New York Symphony Society, Walter Damrosch, Conductor. Concert, Afternoon, Dec. 19. Soloist, Jascha Heifetz, Violinist. The Program:

Dvorak, "New World" Symphony; Tchaikovsky, Serenade for Strings in C; Brahms, Concerto.

As this concert was a special event, not included in the regular series, perhaps one may overlook the reduced size of the orchestra on this occasion. The fact remains, however, that the strings were almost submerged by the brass in the first movement of the symphony. Mr. Damrosch achieved some delicate effects, particularly in the *Largo*, but the entrances—and exits—of the instruments was not always precise. Nor was the Serenade articulated with striking distinctness.

Heifetz's performance of the Brahms Concerto was a remarkable exhibition of mind over matter. The first and second movements, and particularly the cadenza, were dazzling. The *Adagio* yielded a certain amount of beauty, a

And then came the more subjective Tchaikovsky with his D Major Concerto, played with considerable dash and finish—especially the superbly executed cadenza—by Mischa Elman. The virtuoso's playing certainly has broadened out.

The concluding Prelude and "Love Death" from "Tristan and Isolde" represented, if anything, a super-climax to the Brahms symphony. Who could hear the languishing introductory phrases without being deeply stirred, without being struck by the rich melodic fund here created! The orchestra played the overwhelming, iridescent climax with complete abandon. Mr. Stransky's reading was remarkably lucid, though lacking the intensely vibrant note. It was a performance rather more rigidly precise than buoyantly elastic. O. P. J.

CANADIANS FORM ASSOCIATION

Authors' and Composers' Organization Completed at Meeting in Toronto

TORONTO, CAN., Dec. 17.—A number of Canadian authors and composers met here on Dec. 16 and organized an Authors' and Composers' Association for Canada. A comprehensive program was outlined by the chairman, Gordon V. Thompson. For its crest the association adopted a maple leaf with the name of Alexander Muir, composer of the "Maple Leaf," engraved upon it.

The officers elected were as follows: President, Gordon V. Thompson; vice-president, Ernest Bowles; secretary-treasurer, Irene Humble; executive committee, E. Barrow, Will J. White, John Strathdee, Jules Brazil and Morris Manley; organizer, Captain Joseph Lawson; head of information bureau, Will Davis.

An endeavor will be made to raise the standard of Canadian composition. Attention was drawn to the fact that Canadian songs are rarely heard in the theaters of our cities.

Development of the community chorus, co-operation with schools and churches as well as concert singers is part of the policy outlined.

CULT APPLAUDS GANZ

Swiss Virtuoso Plays for Humanitarians in Carnegie Hall

Rudolph Ganz, the Swiss pianist, was the soloist at the meeting and concert of the Humanitarian Cult, in Carnegie Hall on the evening of Dec. 17. Mr. Ganz displayed his broad musicianship and virtuosity in a Chopin group, which included the F Minor Fantasy and the A Flat Polonaise, and several Liszt compositions.

One of the roundly applauded offerings was his own Capriccio for the right hand alone. He was recalled many times and responded with several extras.

pure abstract beauty. But wait till Heifetz plays this concerto ten years hence! A. H.

Heifetz Repeats Triumph

The Mozart G Minor Symphony gave Walter Damrosch an opportunity to show his command of resources as conductor of which he was not slow to avail himself. All the elegance of style and beauty of feeling which permeate that lovely work were in full evidence, as a result. Nor was the delicacy wanting with which Mozart flavored the melodic dish throughout.

Then Heifetz came out of his dream world and played to us. Young marvel that he is, he did not rest satisfied with entrancing his hearers alone with the beauties of the Brahms Concerto in D; he must needs add to the first movement a cadenza written by his master, Leopold Auer, which, while it is in the manner of gilding refined gold or throwing perfume on the violet as far as the beauty of the concerto goes, served to add to the tender loveliness of his tone some breath-taking difficulties of execution. The shimmering tonal beauties and broad climaxes of the "Lohengrin" Prelude were played with precision, though without much warmth, and the same may perhaps be said of the Tchaikovsky "Andante Cantabile" from the Fifth Symphony. The Delibes "Cortège de Bacchus" from "Sylvia" left the audience delighted. C. P.

FLONZALEY QUARTET

Management: LOUDON CHARLTON, Carnegie Hall, New York



DEAR MUSICAL AMERICA:

Just as I expected she would, Florence Easton greatly added to the success she has already obtained at the Metropolitan by her performance as *Lodoletta* in Mascagni's opera of that name. When the opera was originally produced here Geraldine Farrar appeared in the rôle.

It need scarcely be said that Mme. Easton's conception of the rôle was entirely different. Much can be said for either. Mme. Farrar's presentation of the little Dutch peasant girl who falls in love with the great artist, and later follows him to Paris, where she perishes in the snow, was that of a bright, vivacious, simple-minded girl of romantic disposition. Mme. Easton's conception is that of a very sweet, modest, retiring girl, wholly devoted to the man who has captured her affections. She is just a simple-minded, gentle peasant woman. Some would prefer the Farrar presentation, others Mme. Easton's conception of the part, which latter, however, tends at times to a certain monotony, though she sang throughout with that grace, charm and musical understanding with which she is already associated in the minds of opera goers.

One does not wonder that she gained such tremendous vogue in Europe before she returned to this country, for she is an artist in every regard. She had one advantage over Mme. Farrar, in "*Lodoletta*," namely, that the music lies more within the range of her voice than it does within the range of Mme. Farrar's.

While the opera does not afford any great opportunities for Caruso, those he has he uses with consummate skill. People agreed that he was in what is called his "best voice."

Thomas Chalmers again won favor. He took the place of Amato in the original production. He, too, is more than making good in the Metropolitan organization.

More than one person has asked me how, in view of Mme. Easton's phenomenal success, she was not engaged by the Metropolitan immediately on her arrival in this country. I mention the matter because people do not seem to realize that an impresario like Gatti makes certain contracts with artists, according to which contracts he has to give them so many performances in certain rôles, which are designated, and he is, therefore, not by any means free to engage artists, however eminent and talented, who may come along during the season.

So Francis Rogers and some other good people have become exercised with the somewhat mild criticism I have ventured with regard to the Y. M. C. A. activities in Europe, incidentally to which I quoted a couple of letters from musicians in our armies over seas.

First let me say that the complaints have been so many and so strenuous and from so many different directions that the New York *World* and other papers have printed columns of them.

William R. Childs, of Kansas City, a Y. M. C. A. secretary who just arrived from Europe, has stated in the New York daily papers that he was on his way to Washington to protest against the incompetency and red tape of the organization. Mr. Childs, who was vehement in his criticism, said that he would be backed up in his statements by the experience of 250,000 doughboys.

While I would be the first to admit

that the representatives of the Y. M. C. A. in Europe did wonderful work, very necessary work, at the same time there seems to be no doubt that in some instances the acts of their representatives are seriously open to criticism.

Let me say to those who are "on their ear" in the matter that nothing can tend to protect wrongdoers in this world more than the assurance that if they are connected with this or another organization they will be free from all criticism or even from punishment because nobody will dare say a word.

In the next place, it should suggest itself to all people with any sense of fairness or common sense that if charges are brought against some prominent organization which is appealing for funds to the general public, nothing could do the organization a greater service than to have the charges made public, investigated on the merits, and that nothing could strengthen the organization more than a willingness on its part to accept criticism and investigate it on the merits.

I am all the more satisfied that my position in the matter is a fair one, for the reason that John R. Mott, the General Secretary of the Y. M. C. A., told a large number of members who had come from all parts of the country to attend a meeting, that:

"We must face the criticism that has been made of the Y. M. C. A., whether founded or unfounded. We should discover the unfounded criticism in the interest of honesty and the founded criticism in order to deal with it in a constructive way to the infinite advantage of the association in the future. We must make a careful accounting of the colossal stewardship which the donors of the great funds, rich and poor, have intrusted to us for our war service."

In this connection it may be well to remind your readers that the Y. M. C. A. received \$115,000,000 from the United War Fund Drive alone, to which must be added the millions which had been collected before that.

Incidentally, it should not be forgotten that the musical world has contributed very largely to aid the Y. M. C. A. not only in the way of raising funds but in the way of helping them with entertainments on the other side and so when complaint is made a representative paper like your own has the right to ask that it be at least investigated on the merits.

Immediately following some of the drastic criticism of Mme. Farrar's appearances, though it is generally admitted that she is now in much better voice than she was, came the announcement, through her press representative, I believe, that she had been re-engaged at the Metropolitan.

The announcement was not necessary, for the simple reason that Mme. Farrar's contract at the Metropolitan has years yet to run. And it may also be said that in spite of some of the critics, who do not appear well disposed to her, certainly not recently, she is still, next to Caruso, the greatest drawing card at the Metropolitan, a statement, I believe, which would be confirmed by Mr. Lewis, who is in charge of the sale of tickets at the box office.

The leading operatic artists vary greatly in their performances. One reason is the very trying climate of New York, which changes rapidly in a season all the way from extreme dryness to extreme humidity. Then, sometimes within twenty-four hours, we have changes, all the way from a spring mildness to an Arctic cold.

Few people, I think, have ever given consideration to how the singers are exposed on that great, big, draughty stage, particularly when the rôles they present call for light costumes. A person sitting in the audience, if he feels a draught or feels cold, can very easily put on a coat, but the singer representing some character in light costume cannot do so.

In the next place, singers often, to oblige the manager and prevent a change of bill at the last moment, appear against the advice or even protest of their physicians. Some, under such conditions, have insisted that consideration be asked by the audience for them. Others, however, have refused to permit any statement regarding their condition to be made, preferring to risk unfavorable criticism rather than have it published that they are not in condition.

In this connection I remember a conversation I had once (I forget whether it was with Amato or Caruso, but certainly one of them). He took up this very point, said he scarcely considered it fair to an artist, if when somewhat out of sorts, the critic drew particular attention to it, on the ground that his work should be judged as a whole and that just as the writer is not always at his best, just so the artist is not.

This is only one of the many issues

over which the performer and the critic will ever be at variance, the performer pleading for consideration because of the exacting and difficult conditions under which he works, the critic insisting that these conditions, obstacles and drawbacks should not influence him in any way, that he is there to report absolutely what happens, and that his duty is not to the artist, but to his editor and the readers of his paper.

* * *

Have you ever, as I have done, whether in the theater, or at the opera, or in a concert room, or even at a political meeting, waited patiently, and even anxiously, for "the note," the true note of passion or pathos, of tragedy or comedy, the note that rang true when the climax was reached because it was not artificial? And pray, how often have you heard it? Rarely.

I heard it years ago, from the throat of Karl Formes, the great German basso of mid-Victorian times, when he sang "In tiefen Grunde" or gave us "In diesen heiligen Hallen" from Mozart's "Magic Flute."

I heard it one night when Adelina Patti sang to five thousand people who waited and waited in the old Academy of Music after the opera to hear her sing "Home, Sweet Home." It was not the simplicity, the beautiful voice with which she sang; it was the spirituality that she breathed into the word "home." What a depth of meaning she gave! What reminiscences were called up to the minds of all those who heard her!

And years ago, too, I heard it when the great melodramatic actor, who, by the bye, was also a sculptor, Charles Fechter, appeared at the head of the staircase in the great scene where he rescues his love, and with rapier extended, exclaimed: "Blanche, I am here!" What world of feeling was behind that one exclamation!

And I heard it one night, not long before his death, when Edwin Booth, in "Hamlet," began that ever-memorable soliloquy, "To be or not to be."

And I heard it, too, when in the old Steinway Hall, thirty—yes, nearly forty years ago—Raphael Joseffy played one night with the Philharmonic and touched a chord so deep as to thaw out the rigidity of Theodore Thomas, make him break through his habitual reserve and embrace the pianist before the audience.

And years before that I heard it when Henry Irving, who had not then reached the celebrity of later years, struck a note of tenderness and pathos when in the memorable play of Wills he, as *Charles I*, bade farewell to his little ones on his way to the scaffold, though that is not historically correct.

And I heard it one night at the Metropolitan, at a Sunday concert, from the throat of Pol Plançon, one of the greatest singers of decades, not long, too, before he passed out. Did he then know that the end was not far off?

And I heard it when the great Maurel rushed on the stage as *Amonasro* in "Aida." That, too, was one of his last appearances.

And I can recall an occasion at a great concert in the old Madison Square Garden, then known as Gilmore's Garden, when, brought up to a great pitch of excitement by the plaudits of the tremendous audience, Jules Levy, the fat little monocled cornetist, at one time a member of the Guards' Band of London, played the *Cujus Animam*, from the "Stabat Mater," better than any singer I have ever heard could sing it.

And there was a night, too, of great excitement at the old Lyceum Theater, then near the Fifth Avenue Hotel, no longer in existence, when A. M. Palmer, the manager of former years, produced in fear and trembling the dramatic version of Stevenson's "Dr. Jekyll and Mr. Hyde." That night that great actor and artist, Richard Mansfield, struck a note that thrilled.

And back again through the years I see the stage and Henry Miller, now at the height of his profession, sitting in a chair by the fireside and with a soliloquy in Sardou's "Andrea," strike a deeper note then than he has reached in many a year since.

And I have heard the note from Caruso's throat, in "Pagliacci."

And I have heard it, too, when with infinite pathos he sang that wondrous duo, "Addio! Addio," with De Luca, in "La Forza del Destino."

And I have heard the note from Amato, when in the third act of "Ballo in Maschera," he rose to tragic heights.

I have heard the note when Remenyi, traveling West, went into a car full of immigrants, where some of the children were fretful and crying from the long, hot journey over the plains, and he played to them, played to them as I had never heard him play before.

And I have heard that note, too, once

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 152



Giulio Crimi, Tenor of the Metropolitan Opera Company—Rapidly Gaining in the Favor of New York Opera Goers

when MacFarland played on the great organ donated by the Curtis family of Philadelphia to their home town, Portland, Me. He played for an hour or more to an audience of one in the gallery.

And I heard it one night when Joseph Bollman, the Belgian 'cellist, played to himself in a room in the old Brevoort House, down on Fifth Avenue, that was the resort of fashion in the old days, and two women and I listened, entranced, outside the door.

I heard the note when Schumann-Heink sang to thrilled thousands of soldiers in the open.

I heard it once at the Manhattan Opera House, when Mary Garden entranced us as *Mélisande*.

I heard it when Lucien Muratore rose to a wonderful height of passion in "Monna Vanna," at the Lexington Avenue Opera House.

I heard it years ago, when Ludwig Wüllner, a man with no particular appearance, not much voice, carried us away with the classic songs of Germany. Never will I forget his ending to "Der Erl Koenig," "Und in seinen Armen das Kind lag tot."

And years and years ago I heard it, when a diffident little maiden who had come from Europe from the hands of one of the masters, but who had been kept back, and back, and back, by politics in the musical world, entered a wareroom on Fifth Avenue, and as I raised the piano for her the manager fled to the rear, for he was afraid of débutants. But as she played the door opened. Gradually he came forward, till finally he sat with bowed head, and from that moment her career in this country began. And her name was then Fannie Bloomfield, and is now Mme. Zeisler.

I heard the note from the orchestra one night when Toscanini, carried away by the excitement created by a very serious rehearsal in which he had endeavored to express himself with a profanity that covered a knowledge of seven languages, conducted a performance that some of us will never forget.

And yet how rare, how rare, were these occasions, when that note, whose power was not its intensity so much as its sincerity, rang true and you felt it!

How we all waited for the note in "Suor Angelica" the other night at the Metropolitan, but in vain, for Puccini failed to rise, with his music, to the situation presented by the poor nun's anguish!

How often, how often have you and I sat waiting for this note, only to have our illusion gone! How often have we seen the great climax reached and the woman expressing her emotion with a discordant, shallow shriek, while her arms twitched in very impotence to express the feeling she did not feel.

How often have you and I waited, waited, waited, as the climax was being worked up by the pianist or the singer, only to sink back in our seats and see it all float away into nothing.

How often have we waited for the great conductor to bring out, to bring out that effect, and when the moment

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

came it was like an omelette soufflé, gorgeous in appearance, suddenly melting away into a mush of scarcely coagulated liquid.

I am impelled to these reminiscences because in these later days, when you hear so much that is banal, and where the weaklings so often tear passion to tatters, I have heard the note once more, clear and distinct.

There is being performed at the Hudson Theater a play called "Friendly Enemies," written by Samuel Shipman and Aaron Hoffman, staged by Robert Milton, in which Louis Mann and Sam Bernard, well-known figures in the dramatic world, particularly as comedians, appear.

The play is timely, deals with the story of two men, well past middle age, who came to this country from Germany when poor boys. The one remained a German in America, so grounded in his faith in the Fatherland that when the war came everything Germany did was right. Atrocities did not exist, could not be, he declared. He ruled his house in the old tyrannical German style, with his faithful, good wife, who said "yes" to everything he said. He was a rigid, successful business man. Then there was his friend, a typical Wall Street broker, also successful, but an American, admiring this country, understanding its ideas and ideals.

And the plot of the play, in which there is not a single moment which is not interesting, and which goes from grave to gay and back again with infinite humor and pathos, tells the story of how this old German is induced to give a large sum of money to one of the Hun agents in the belief that his \$50,000 will help end the war. When he finds later that his boy, who he believes is at college, but who has really enlisted in the army, has sailed on a transport for France and that this money that he has given has been used to torpedo the vessel and send five thousand souls to their death, the whole edifice of his faith and his love for the Fatherland crumbles.

Louis Mann's presentation of this old German is a masterpiece. Hitherto Mr. Mann has been known as a comedian, to raise a laugh, who occupied a unique position somewhat between vaudeville and eccentric comedy. With this one performance he has risen to the heights, established himself as worthy to rank with the great ones, the very great ones, who live in the memory of all who can appreciate and realize when the heights are reached.

The sincerity of this German, his rigidity of conviction, his unalterable faith, the logic with which he appeals to his boy, whom he suddenly finds in khaki, when he asks him: "Will you go across to shoot your cousins and your uncles—kill them?" His utter, voiceless despair when he learns the truth of how Germany has been deceiving, and how the Germany that he has loved, believed in, is no longer the Germany that we know to-day are all depicted by Mr. Mann with the fidelity and simplicity of genius.

He presents the character with infinite subtlety in the smallest detail, depicts it with that wonderful art which is the highest art because it conceals the art which presents it.

Mr. Mann is greatly aided by Mr. Sam Bernard, as the genial, kindly, subtle, matter-of-fact, good-natured, hustling American broker. Mr. Bernard is an artist as well as an actor. Here and there, perhaps, Mr. Bernard gets out of the picture with an extravagant gesture or two. He, too, reaches a great height, but is naturally confined by the limitations of the character itself and the opportunities of the situation.

The two comedians are supported by that wonderful actress, comedienne, singer of olden days, Mathilde Cotrelly, as the wife of the old German, who always says "Ja!" to everything and yet under her apparent submissive obedience, which a good German mother and wife is expected to observe in all things, conceals great nobility of character, much practical common sense and a sincere appreciation of what this country has done for the family.

Mathilde Cotrelly. How memory goes back and recalls her—well, I won't say how many years ago—a sprightly young woman in the operatic world and later an actress of distinction, always lending dignity, force and truth to any character she represents.

Besides these three let me say a good word particularly for the old German's son, a fine specimen of the young American, played with spirit and naturalness

by Richard Barbee. His sweetheart, the daughter of the Wall Street broker, is charmingly and sweetly depicted by Regina Wallace. Felix Krembs has an ungrateful part as the Hun conspirator, but lends the rôle a certain dignity not always seen in those who are playing deliberately against the sympathies of the audience.

This performance is so unique that those who want to see and hear something that is absolutely unequalled on the dramatic stage should not miss the opportunity, before the play is removed from the boards or sent out of New York on the road. Which brings me to suggest to many of those music-lovers who honor me by reading what I write, that nothing will enable them to appreciate a fine musical performance more than if they occasionally vary their opera going, their concert going, their symphony orchestra going, by a visit to the theater or to an art gallery.

The reported sickness of Muratore, together with the announcement that Oscar Hammerstein, now that his contract with the Metropolitan not to give opera for ten years, is about to expire, contemplates giving a season of opera at his former Manhattan Opera House, together with the coming visit of the Chicago Grand Opera Company, have started a number of "rumors." That Muratore's sickness is mere camouflage and that he has already signed a contract with the Metropolitan and so does not want to sing any more with the Chicago people, has been officially denied. No doubt the story was started from the fact that Crimi, who was to have appeared with Campanini's company last year at the Lexington Avenue Opera House, suddenly took sick and so his début was deferred until this season at the Metropolitan, by which he had been engaged.

With regard to Muratore, he is simply suffering from a nervous breakdown and there is every reason to believe that after he has been to the Riviera, in the south of France and Italy, he will be restored to complete health. In an interview Muratore admitted that he had received an offer from the Metropolitan.

The fuss created illustrates, incidentally, the large and important position Muratore has assumed in the operatic world in this country. But a very short time ago he was scarcely known.

With regard to the projected season of Hammerstein, the Metropolitan people appear to be taking time by the forelock to ward that off and also if possible to meet the increasing competition of the Chicago people here by making an arrangement with the Grand Opera and the Opéra Comique in Paris, which would be effective in a way, for you remember it was through that connection that Campanini was able to score, and before him Hammerstein.

Reports that Gatti will not be much longer at the Metropolitan may be discounted. Mr. Gatti's tenure there as manager depends upon himself. He has the absolute confidence of the directors, for under most trying circumstances he has shown a profit every season except one.

In the next place, his personal relations with the directors, and particularly with Mr. Kahn, are of the most pleasant character, and always have been.

Should Mr. Gatti decide to retire, on the ground that he has earned his rest, that he is in possession of a fairly comfortable fortune, and that his wife, Mme. Alda, has been exceedingly successful on the concert stage and made a great deal of money, three contingencies would arise.

Among the directors and stockholders there is a certain movement toward the appointment of a successor to Mr. Gatti in the shape of an American. Others again insist that there is no American who could fill the position acceptably, that is, have the necessary experience.

Then there is a strong body who would prefer an Italian impresario, and finally, there is another strong body who under existing circumstances, and with the vogue of French opera, would prefer a French director.

What the outcome will be nobody can tell. At any rate, there is not any question that Mr. Gatti can stay just as long as he pleases, and that the entire situation is absolutely in his hands.

Living quietly in a very modest apartment in a small town on the west shore of the Hudson River, is the venerable widow of a conductor once not only noted in New York, but known all over the world. He had conducted at the Metropolitan. He had also conducted symphony concerts. He was very popular, had hosts of friends. When he died he left a very small estate.

The other day his widow, commenting sadly upon her straitened circumstances, said:

"You know, if my husband had not had to give so much money to certain members of the press, I would not be forced to live as I do. There were particularly two who almost smelled the check when it arrived, for they invariably turned up the day or so after, for a contribution. My poor man, who was nervously sensitive with regard to what appeared in the papers, always gave them what they asked, which sometimes did not leave very much for us."

"Then there was another, who was almost equally as ravenous. Alas!" said the poor lady, "it is sad to reflect that a man of such talent, indeed genius, as my late husband possessed, and who contributed so much to the musical life of New York, should have left his widow as he was forced to leave me."

Who were the members of the press who were concerned in this matter? Could a certain well-known conductor in this city perhaps recall the name of one of them? asks

Your
MEPHISTO.

Woodstock Trio Plays for Music Club of Simsbury, Conn.

The Woodstock Trio, composed of Lisbet Hoffmann, pianist; Hans Bruno Meyer, violinist, and James H. Gordon, cellist, was heard in a concert given by the Musical Club of the Ethel Walker School of Simsbury, Conn., Dec. 15. The interesting program opened with a trio of Fernandez-Arbo and closed with one by Arensky, both numbers receiving artistic delivery. The members were also heard as soloists, Miss Hoffmann winning especial favor for her interpretations of Brahms's Valses and Liszt's Concert Etude, to which she added Rubinstein's "Staccato Etude" and a Chopin Valse as encores. Mr. Gordon and Mr. Meyer won praise in works of Popper, Becker, Rehfeld and Wieniawski.

Hofmann Assists Damrosch Forces in Concert at Capital

WASHINGTON, D. C., Dec. 17.—Under the management of T. Arthur Smith, the New York Symphony Orchestra appeared in the second concert of its Washington series. Under the baton of Walter Damrosch, the Brahms Symphony No. 2 gained an artistic interpretation, while the Tchaikovsky Serenade for Strings was an inspiration. Mr. Damrosch chose as a fitting closing number two old Belgian folk-songs, which were heard for the first time in Washington

and struck a responsive chord. The soloist on this occasion was Josef Hofmann, pianist, who gave a brilliant interpretation of the Liszt Concerto in E Flat.

In the evening Mr. Damrosch and his orchestra were heard in a lecture-concert, under the auspices of the Washington Society of Fine Arts. Gluck, Berlioz and Ravel were the composers whose works were discussed by Mr. Damrosch and illustrated by the orchestra.

W. H.

Boston Symphony and Harold Bauer Acclaimed in Providence, R. I.

PROVIDENCE, R. I., Dec. 20.—The Boston Symphony Orchestra played in Providence for the second time this season on Dec. 17, with Harold Bauer as soloist. Schubert's "Unfinished" Symphony was the chief orchestral number and Conductor Rabaud unfolded its beauties in delightful manner. Mr. Bauer played a Saint-Saëns Concerto, electrifying his audience with the brilliance, virility and breadth of his performance. The program's third number was Beethoven's Eighth Symphony. A large, enthusiastic audience attended.

A. P.

De Gogorza Draws Large Audience at Portland (Me.) Municipal Concert

PORTLAND, ME., Dec. 14.—Emilio de Gogorza was the assisting artist at the concert in the Municipal course on Thursday evening. He drew a large audience and was in splendid voice. His first group was a number of old French songs arranged by Julien Tiersot. Lemare's "The Bells of Rheims," with accompaniment for piano and organ, was his next number and aroused a storm of applause. His last group was of five modern songs: "Noche Serena," "En Calesa," by Alvarez; "Song of the Night," by Cyril Scott; "In Silent Night," by Rachmaninoff, and "Viking Song," by Coleridge-Taylor. The attractive program was magnificently sung and two encores were demanded. Will C. Macfarlane gave two big works for the organ, Concert Overture, by d'Ervy, and "Suite Gothique," by Boellmann, and a group of three smaller pieces, including his own charming Scherzo. Helen M. Winslow of Bath, Me., was accompanist for Mr. Gogorza, playing most sympathetically.

A. B.

Paul Bleyden of Washington, D. C., has been using in his teaching the Vanderpool songs, "Every Little Nail," "Design" and "If."

NOTES OF THE CHICAGO STUDIOS

Chicago, Dec. 14, 1918.

THE Saturday morning concert of the Chicago Musical College was given Dec. 13 by pupils of the Children's Department, under the direction of Julia Lois Caruthers. Among the youthful artists taking part were Naomi Goldblatt, Gertrude Towbin, Philip Kaplan, Leonard Shure, Mildred Friedman, Walter Monarch, Vivian Glenn, Esther Cooperman, Vivian Drozdowicz, Madeline Quan, Norman Gast, Ida Kogan, Mary Evans, Aileen York, Dorothy Adams, Bessie Sher, David Herstein and Mollie Rosenthal.

Lillian Young, pupil of Andreas Pavley and Mrs. Read of the Chicago Musical College, has been engaged as a solo dancer in the "Leave It to Jane" company.

Christian Matheison, pupil of Kennard Barradell, has been engaged as soloist at the Chateau Theater.

Felix Borowski lectured on "The Development of Opera in France" at the Ziegfeld Theater Dec. 13.

Mrs. Eudora Harbers gave a piano recital Dec. 10 before the Chicago South Side Club. Among the assisting artists was Mrs. Helen Ross, also of the Chicago Musical College.

Anna Brauer, pianist, and Merlyn Pocke, contralto, appeared jointly at the Lyceum Arts Conservatory Dec. 3.

The MacBurney Studios, Inc., began its series of lectures Nov. 18 with an address by George Wm. Eggers, director of the Art Institute of Chicago, on "The Relationship of Music and Drawing." Lorado Taft, Irving K. Pond, Dr. William Bishop Owen, Dr. Edward Scribner and Thomas N. MacBurney, president of the studios, are listed among the future lecturers. Mr. MacBurney's special subject is "Poetry in Relation to Music," but he has added a special course of lectures upon psychology.

A gala musicale was given in the

studios Nov. 25, at which a number of the artist members took part. Among them were Ethel Benedict, Ferne Young, Berenice St. John, Alice Bolton Fertig, Mary Bryan Cross and Fred H. Huntley. These evenings are planned to be permanent affairs.

The LaBarthe Pianoforte School will present members of the faculty in recital on Friday evenings in the Fine Arts Theater. The soloist last evening was Beatrice Dorion. The soloist at the recital of last Sunday was Vera Borchert. Ann Kerr and Elma Ender, also of the faculty, gave a two-piano recital last Sunday afternoon.

Grace Billings, soprano, pupil of Barbara Wait, gave a program in the Valparaiso University for the Student Army Training Corps on Wednesday evening.

Rhoda Arnold, artist-pupil of Hanna Butler, sang for the Matinée Française last week. She sang at Riverside, Ill., in the high school auditorium yesterday.

Florence Hendrix, another artist-pupil of Mrs. Butler, sang for the Englewood Woman's Club this week.

Sebastian Burnetti, baritone, and Harry Thompson, tenor, artist-pupil of Mr. Burnetti, gave the program for the annual memorial concert of the Chicago Lodge of the Elks in Cohan's Grand Opera House last week.

The Whitney Tew Studios had another of their "at homes" last Monday evening. Mrs. William O'Brien was hostess to a large number of people. The program was given by Mlle. d'Oex, Ardath Johnson, Yseult Thorlius, Hazel Renninger, Colbran-Melius, John A. Alcott, Pauline Bernstein, Alice Schaffner, Emma Berg, Jean Sutherland and Werra Schnette. Mr. Tew gave a talk on the principles of his work.

Gertrude Raymond, artist-pupil of Louis Victor Saar, played a group of piano numbers by Chicago composers, two of which were by her teacher, at the concert of the Chicago Concert Ensemble in Fullerton Hall last Sunday.

M. A. McL.

10,000 SAN FRANCISCANS GREET MESSENGER FORCES

Paris Conservatory Orchestra Given
Warm Welcome—Eddy Brown
Scores in Recital

SAN FRANCISCO, CAL., Dec. 9.—Musical activities in San Francisco have been resumed and several concerts have been given during the past week. First in importance was the Paris Conservatory Orchestra, which played at the Auditorium on Wednesday evening to an audience of over 10,000 persons, all of whom expressed unbounded admiration for this magnificent organization. Alfred Cortot, pianist, was heard in the Saint-Saëns Fourth Concerto and made such a success that two extra numbers were demanded.

Eddy Brown repeated his success of last week on Sunday afternoon, when, in spite of pouring rain and several other musical attractions, he was greeted by a highly enthusiastic audience. His program was delightful in every detail. It included a sonata in G by Tartini, Concerto No. 5, Vieuxtemps, and two charming groups of shorter numbers. Max Terr was a sympathetic and intelligent accompanist, his work in the Concerto being exceptionally fine.

The first popular concert of the San Francisco Symphony Orchestra was given before a crowded house on Sunday afternoon and happily sustained its name "Victory Concert." MacDowell, Bizet, Jan Block, Grainger, Dvorak, Massenet, Burgmeier and Tchaikovsky numbers made up the program, which opened with the "Star-Spangled Banner" and later introduced the French and British national anthems.

The opening concert of the San Francisco Chamber Music Society was given at the St. Francis Hotel on Tuesday evening, when a novelty presented was a Suite by Bourgault-Ducoudrey, made up of Welsh folk tunes delightfully harmonized and perfectly interpreted by these exceptional artists, appreciation of whom was shown by the large attendance at this and all concerts given by them.

William Shakespeare, the noted London singing teacher, has located in San Francisco for the winter and many of our vocalists are availing themselves of this opportunity for study.

Vladimir Shavitch has been secured as leader of the St. Francis Hotel orchestra and the concerts given there have become a musical feature of importance. Mr. and Mrs. Shavitch (Tina Lerner) are at the hotel for the winter.

The Douillet Musical Club entertained its friends with a delightful program on Sunday afternoon when special interest was shown in the playing of Alice Mayer, a young pianist whose debut last year won much praise.

E. M. B.

Oratorio Society Has Given Ninety-two Performances of "Messiah"

The interesting record of ninety-two performances of the "Messiah" at Christmastide is the achievement of the Oratorio Society of New York. These have been given under the conductorship of Leopold Damrosch, Walter Damrosch, Frank Damrosch and Louis Koennenich, and now again under Walter Damrosch. The ninety-third performance is scheduled for Friday evening, Dec. 27, at Carnegie Hall, with Olive Kline, Mary Jordan, Craig Campbell and Arthur Middleton as soloists, and the New York Symphony Orchestra assisting the chorus of 225.

REINALD WERRENATH IS SINGING:

ARAB LOVE SONG, by Gustave Ferrari

High, in D; medium, in C.

Price, 60 cents

CONSECRATION, by Charles Fonteyn Manney

High, in F; medium, in Eb; low, in Db.

Price, 40 cents

THE KILTIES' MARCH, by Kenneth M. Murchison

High, in G; medium, in F; low, in Eb.

Price, 60 cents

OH, RED IS THE ENGLISH ROSE, by Cecil Forsyth

High, in D min.; medium, in C min.

Price, 50 cents

A SONG OF FRANCE, by Bryceson Trehearne

High, in G# min.; low, in E min.

Price, 75 cents

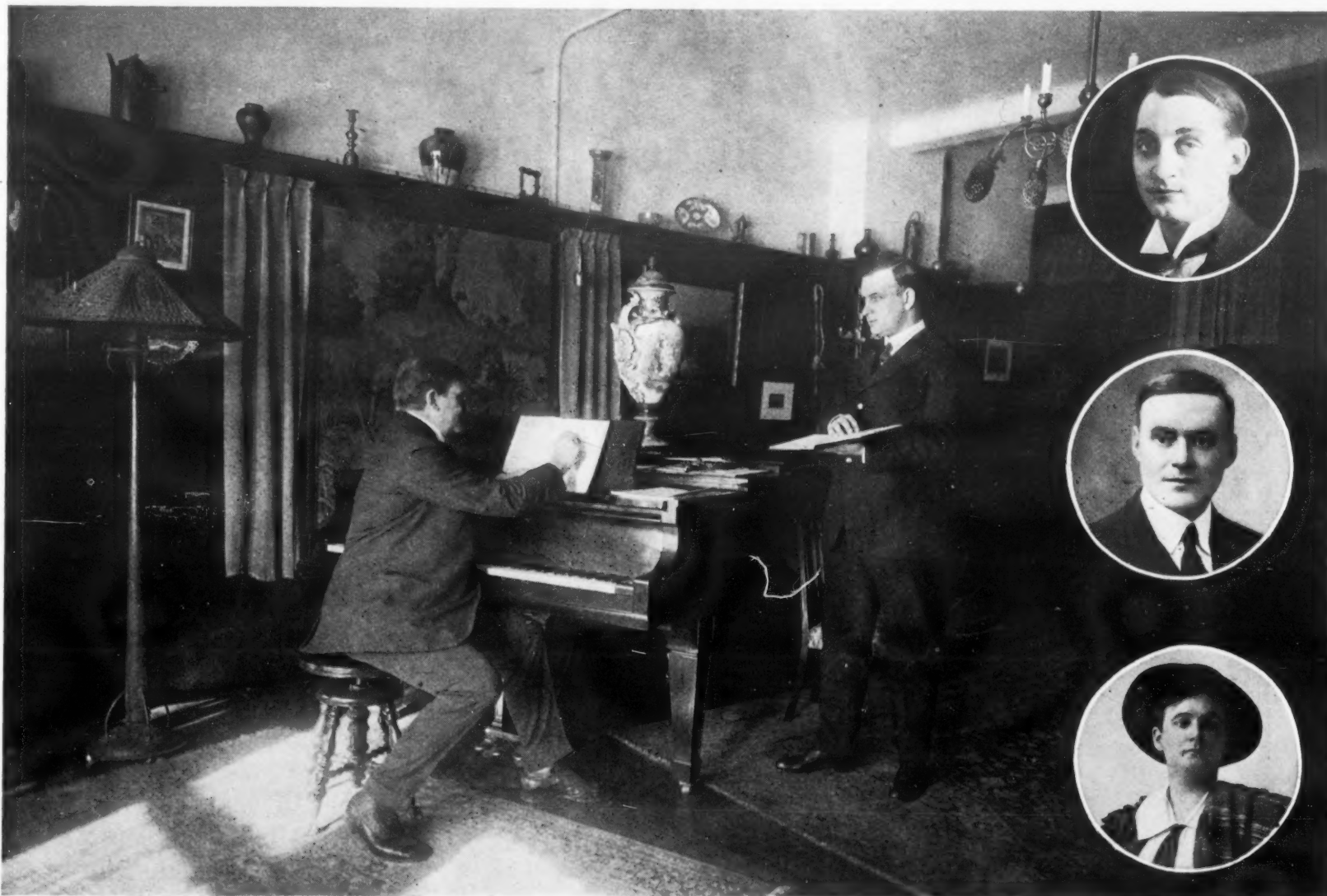
WHEN PERSHING'S MEN GO MARCHING INTO PICARDY

High, in Bb; medium, in G; low, in F. By James H. Rogers. Price, 60 cents

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Many Gifted Tenors Now in Public Eye Products of A. Y. Cornell's Training



A. Y. Cornell, Prominent in New York's Music as Vocal Instructor and Conductor, in His New York Studio with His Pupil, Edward E. Hosmer, Tenor. Three Other Tenors from the Cornell Studio Are Shown Here in the Insets. Above: Charles Troxell, Concert Tenor, Now in Service as Song Leader at Fort Barrancas, Fla. In Center: Charles Hart, Concert Tenor. Below: Forrest Lamont, Tenor, Chicago Opera Association, as "Don José" in "Carmen"

Photo by Press Illustrating Service

ONE often hears of teachers specializing in instructing only male voices, or female voices as the case may be. And vocal instructors often find that among their pupils they have a greater number of one kind of voice. When this is the case it is rare that the kind of voice is the tenor voice. At the present time A. Y. Cornell, the New York vocal instructor, has probably more tenors before the public than pupils of any other voice and their success in the various departments of musical activity in which they have been engaged would seem to prove the worth of his training.

"Don't let anyone think, however," said Mr. Cornell, to a representative of MUSICAL AMERICA, "that I specialize in teaching tenors, for that would be absurd. No teacher can devote his energies to instructing only one kind of voice."

Forrest Lamont, who is now in his second season singing leading tenor rôles with the Campanini forces in Chicago, accomplished something of a *tour de force* recently, when during the first week of the Chicago Opera Association's season he sang *Pinkerton* in "Butterfly" on Nov. 19, *Nicias* in "Thais" on Nov. 22, *Falco*

in "Isabeau" on Nov. 23 and on Nov. 25 took the place of Dolci as *Rhadames* in "Aida" on short notice. Recently engaged as soloist at the West End Presbyterian Church, New York City, Edward E. Hosmer, who has studied for a number of years with Mr. Cornell in Springfield, Mass., has come to New York to live. Mr. Hosmer has put to his credit much excellent concert work, having appeared for the last three years as soloist at the Suffolk, Mass., Academy commencement, at the Amherst commencement and in the oratorio performances given at the college under Professor Bigelow, in the "Messiah" at Christmas, 1917, and in the "Creation" this year. Mr. Hosmer was soloist with the Orpheus Club of Springfield for three years and appeared with them in their concerts on tour in Worcester, Northampton and Holyoke. At the 1918 Springfield Festival he was one of the soloists with Louise Homer, Marie Sundelius, Forrest Lamont and Marion Green, and in 1916 was soloist at the Round Lake Festival under Mr. Cornell's baton. He was for seven years soloist of the Old First Congregational Church in Springfield.

Under the management of Walter Anderson, Charles Hart and Charles Troxell have been heard in concert. Mr. Hart has made a distinct reputation with his Victor records and in concert he has sung many important engagements. On Dec. 20 he will be soloist in Mendelssohn's "Elijah" at Pittsburgh with Sue Harvard, Lila Robeson and Arthur Middleton; on Dec. 1 he appeared in a concert under the direction of Bruno Huhn, with Edith Chapman Gould and Walter Greene, and on Nov. 12 with Olive Kline, Marguerite Dunlap and Reinald Werrenath in East Orange, N. J.

Mr. Troxell had made his entry into the concert field in 1917 and enlisted in his country's service shortly after the declaration of war. He has been song leader at Fort Barrancas, in Florida, and has done important work in keeping up the morale of our soldiers in training there for more than a year. Mr. Troxell was soloist at the Old First Reformed Church in Brooklyn prior to his entering the service, with Meta Schumann, Mary Kent and Carl Schlegel. He is now on a leave of absence from his church.

These are not all the tenors who have received their instruction from Mr. Cornell. Four others occupy excellent positions as church soloists. They are Everett T. Grout, soloist at the First Presbyterian Church of Troy, N. Y., said to be the highest salaried position in the vicinity of New York's state capital; H. R. Valerius, soloist at Christ P. E. Church, New York; Clement R. Gale, organist, W. H. Onley, soloist at James M. E. Church, Brooklyn; Chester H. Beebe, organist and William Spittall, soloist at the North Congregational Church, Springfield, Mass.

Harold Bauer Opens Series in Toledo, O.

TOLEDO, O., Dec. 7.—The Toledo Piano-forte Teachers' Association opened its second season's course of three piano recitals most auspiciously last evening when it brought Harold Bauer before a representative audience that filled the Scott High School auditorium. No artist could have opened the series more happily, for Bauer is the embodiment of all that is artistic in piano playing. His program, interesting from the teachers' and students' standpoint, opened with the "Keltic" Sonata by MacDowell, followed by six numbers from the eighteenth century and Chopin's F Sharp Nocturne and B Flat Minor Scherzo. The program closed with the Gluck-Saint-Saëns "Air de Ballet" and Liszt's Thirteenth Rhapsody. Several encores were added.

J. H. H.

Special Musical Service by Vested Choir of Brooklyn Church

An antiphonal choir of 200 voices from Manhattan assisted the Hanson Place M. E. Church vested choir, which numbers eighty voices, in a fine musical service on Sunday evening, Dec. 8. Signor C. Aldo Randegger, Italian pianist, played two descriptive numbers; Edward N. Roberts, baritone, gave interesting solos, and Kathryn Platt Gunn, violinist, also assisted. Edith Morgan Savage, pianist, and Howard A. Murphy, organist, were additional soloists. A feature of the service was the community singing, with which the Hanson Place Church always opens its services. Popular hymns, patriotic, plantation and war songs are sung.

A. T. S.

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MISS FITZIU AS "ISABEAU"

Anna Fitziu Is One of Our Reasons for Just Pride. Her Voice Pours Out in Full-Throated Richness, Ample, Warm, Free-Flowing, Pure, Silver-Clear and Never Hard or Brittle. Its Tone Is a Flowing River of Melody.

(Herman Devries, Chicago American)

MISS FITZIU SANG THE ROLE OF ISABEAU AND PROVED HER RIGHT TO MAKE IT ONE OF HERS.

(Henrietta Weber, Herald-Examiner)

Anna Fitziu is one of our reasons for just pride. Her growth and artistic development have been watched by the entire theater-going nation.

To-day she needs no explanation. Her "Isabeau" is real grand opera, and her voice—it pours out in full-throated richness, ample, warm, free-flowing, pure, silver-clear and never hard or brittle. Its tone is a refreshing river of melody. Miss Fitziu's intelligence and her open-minded eagerness for knowledge and

wider educational possibilities will make her eventually one of America's finest singing actresses. Of course, she was a beautiful picture, too.

(Herman Devries—Chicago American.)

Miss Fitziu as Isabeau made a very beautiful Lady Godiva and sang with refreshing ease and excellent vocal command the music of her rôle. She also accomplished her ride through the town most adroitly.

(Maurice Rosenfeld—Daily News.)

Miss Anna Fitziu sang Isabeau with full, rich tones and played the rôle with sympathy. She even handled the difficult situation of the disrobing with dignity. The long flowing tresses of her wig must have cost a mint of money at the present prices, but it was worth it, since it was voluminous enough to serve as a veil.

Without such covering the scene is quite impossible, but secure behind this golden screen she moved off with decorous modesty.

(Karleton Hackett—Evening Post.)

In the evening Anna Fitziu undertook the rôle of "Isabeau" and proved

her right to make it one of hers. She reacted to Mascagni's good score with brilliance, looked beautiful and managed with finesse the breathless Lady Godiva moment in the third act.

(Henrietta Weber—Herald - Examiner.)

ANNA FITZIU SCORES IN JOINT RECITAL WITH ZIMBALIST IN CHICAGO

Anna Fitziu electrifies audience singing "Eili, Eili" in joint concert with Efrem Zimbalist at Medinah Temple, November 30th, 1918.

(Maurice Rosenfeld—Chicago Daily News.)

Miss Fitziu's voice stands the test of concert singing. It pours out in all its richness and warmth with a surety of tone and effect.

(Herman Devries—Chicago American.)

Miss Fitziu will create the leading role in Mascagni's Opera "Le Maschere" with Riccardo Stracciari and Dolci.

Miss Fitziu will sing "Nedda" to Muratore's "Canio" in "Pagliacci."

Miss Fitziu will sing "Octavie" to Mary Garden's "Cleopatra."

Miss Fitziu is already engaged for extensive Southern concert tours in the Spring, besides numerous concerts in and around New York during January and February.

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CHURCH MUSIC ON ONE OF WORLD'S FAMOUS STREETS

With the Oldest Church in New York Begins the Last Stage of Mr. Thomas Jones's Tour of Investigation—Transition Period in Church Music, Thinks Organist of St. Patrick's—St. Thomas's Has a Well-Known Composer as Organist—Lynwood Farnam's Place Taken by One of His Pupils—Fifth Avenue's Second Temple—St. Andrew's the Last of the Episcopalian Churches

By DOROTHY J. TEALL

[This article is the last of a series of three giving information on the salient points of the music at various Fifth Avenue churches; the organist, the soloists, the chorus, the repertoire, special musical features and other points are noticed. The series is one of particular interest for directors of church music, and we advise the preservation of this article together with the two others, which appeared in the issues of Dec. 14 and 21.—Editor, MUSICAL AMERICA.]

OVER the door of the church where Mr. Thomas Jones of Kazoo, Minn., officiates as organist, there is a stone plate on which are engraved, in letters considerably larger than convenience in reading would require, these words: "Association founded 1856." For Kazoo, Mr. Jones's church is antiquity itself. Fancy, then, Mr. Jones's awe and wonder on learning that the Collegiate Church of St. Nicholas (Forty-eighth Street) is the parent organization of all the Collegiate churches, and is therefore the oldest church organization of the State of New York.

The City's Oldest Church

At one time this church had a chorus, but since 1889 the choir has consisted of a quartet whose original members were



Frederick W. Schlieder

are Mrs. Mildred G. Reardon, soprano; Mrs. Reed Miller (Nevada van der Veer), contralto; Arthur Hackett, tenor, and Edmund A. Jahn, bass.

The career of Frederick W. Schlieder, president of the New York State Music Teachers' Association, chairman of the executive committee of the National Association of Organists, and a fellow and councilman of the American Guild of Organists, and organist at this church since 1910, affords another of the many examples of organicist predestination; he has been playing in church since he was twelve years old. Up to this time his instruction had been directed by his father, a minister of the Dutch Reformed Church. Later studies took him to Paris, where he studied organ with Alexandre Guilmant and composition with Henri Daller, now organist of the Madeleine. In Paris, Mr. Schlieder attended four church services every Sunday and many during the week; thus Pierné, Widor, Gigout, Fauré and still others became his teachers without knowing it. Their style of improvisation proved a matter of the most absorbing interest for the student. The great importance of improvisation as an element in musicianship soon manifested itself to him, and since 1901 Mr. Schlieder has

been making a deep study of the laws which underlie it—has been not only studying but practising these laws for nearly twenty years. Perhaps Mr. Thomas Jones may gather what they are from careful observation of Mr. Schlieder's work as well as he could from the volume the organist has written on them, were that published.

The fullest opportunity of studying Mr. Schlieder's work is afforded by the special musical service which pre-empts one Sunday evening a month. Harp and violin are often used on the occasion of these services, and a representative offering would be the cantata, "Penitence, Pardon and Peace," by Maunder.

At the regular services, Mr. Schlieder may play, as prelude, an Andante by Borowski, an "Invocation" by Dubois, an Andante con Moto or "Prayer" by Guilmant, a "Prière" by Ropartz, or, with violin, a Handel Larghetto or a Perilhou Andante.

Mr. Schlieder is another of the organists who, like Mr. Milligan of the Fifth Avenue Baptist Church, select, as anthems, numbers which will display the special beauties of a vocal quartet rather than numbers which will make them sound like a none too good imitation of a chorus. Hence this fraction of his list of anthems should have some special interest: "Praise the Lord, O My Soul" and "With Prayer and Supplication," Mrs. H. H. A. Beach; "Come Now, and Let Us Reason," Briant; "O Thou That Hearst My Prayer," G. W. Chadwick; "The Beatitudes," Macfarlane; "In Heavenly Love Abiding," Parker; "Gracious Is the Lord," Whiting, and various selection from Verdi's "Manzoni Requiem." And not altogether to omit mention of the solo numbers used from time to time, add to the list the soprano solo, "O Lord, Have Mercy," by Mr. Schlieder himself.

New York's One Catholic Cathedral

The great gray pile at Fiftieth Street, St. Patrick's Cathedral, is one of the city's noblest sights. And to Mr. Thomas Jones, it is safe to predict, the music he hears at this church will seem as noble



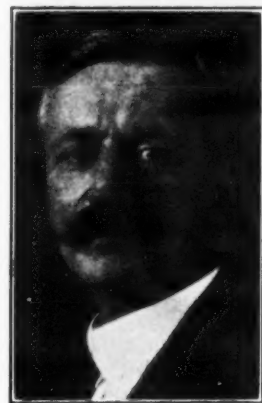
J. C. Ungerer

as that of any church service he has ever heard. Yet there is little that can be said about it, for of course it follows the prescribed lines of the Catholic service; its excellence is rather one of quality than of novelty, and excellence in music should be rather heard than talked of. The organ was made by Roosevelt about sixty years ago. Since the publication of the Papal bull which prohibited the use of women's voices in Catholic services the choir has of course been made up of men and boys. The conditions which the bull was designed to remedy were never prevalent in America, so that it seems rather a pity that Catholic organists' opportunities in this country are still so circumscribed by it. In Europe itself, indeed, the situation is different to-day from what it was when the bull was published.

To Mr. Ungerer, the organist at the Cathedral, it seems probable that we are on the eve of profound changes in Catholic church music. He uses many of the modern Italian works, especially those of Bossi, Pagella and the men of the Cecilia School in Rome; but he feels that the only really desirable church music which is being written to-day is but a reproduction of old models. Those who have attempted the writing of really original new music have failed. Strauss did but out-Wagner Wagner, Reger did not have lasting greatness; Busoni and Debussy have done much with new scales, but what does it all amount to? Church music, like music in general, needs the energy of new life, and Mr. Ungerer feels a renaissance or at any rate a distinctly new development must be at hand. But he does not venture to predict what its nature will be, and Mr. Thomas Jones, ignorant of these issues, will not cavil at the splendid music for which Mr. Ungerer is responsible.

Another Organist from Britain

Again at St. Thomas's (Fifty-third Street, Dr. Ernest M. Stires, rector) Mr. Thomas Jones will find an organist whose name is familiar as a composer of sacred music, T. Tertius Noble, Briton



T. Tertius Noble

born and educated (one of his instructors was Sir C. Villiers-Stanford), but an American by residence at least, since 1912, when he came to St. Thomas's. Mr. Noble directs a large male choir and has Daniel R. Philippi as his assistant organist. Evensong, at 4 o'clock, is a full cathedral service, and therefore particularly elaborate from the ritualistic point of view. Its central musical point is the offertory anthem, for which a number by Wesley, or Gounod's "Unfold, Ye Portals Everlasting," would be a sufficiently typical selection. The morning service, at eleven, is simpler, for neither the psalms nor the responses are chanted then. Among the composers whose names are found on the programs of these services are Carey, Darwell, Dykes, Elgar, Gounod, Handel, Hayne, Hopkins, Lwoff, Monk, Noble, Puseley, Schminke, Stainer, Stanford, Sullivan, Warren, Wesley and Willan.

This concludes the tale of regular musical offerings. Of irregular offerings, in the sense of extraordinary or out of the usual course, there are fortunately many. At Advent, in Lent, some one of the big oratorios is given with the assistance of a full orchestra, and additional voices, some of them women's, in the choir. Two hundred and fifty singers and an orchestra can be accommodated in the church. Some of the important works which have been produced are the Brahms "Requiem," Dvorak's "Stabat Mater" and Elgar's "Dream of Gerontius."

And St. Thomas's has yet another of these irregular musical offerings. The greatest irregularity about this final feature is its regularity. While many other organists give recitals from time to time, Mr. Noble is perhaps unique in giving one every Sunday between the beginning of November and the end of April. Soon after he assumed his American charge he felt that, by giving such recitals he might fill a very definite, if unformulated, need on the part of the public. So, without any advertising or even announcement of any sort, he arranged

to have the church open one Sunday evening at eight o'clock, and when he began to play he had an audience of some thirty persons. During the course of the program, more dropped in—and stayed. Of course, the success of the project was assured since that moment. The "hour of organ music," as Mr. Noble calls his weekly recital, is now one of the established features of this church's activity, and the program for it occupies a page of the calendar. Aside from this, no publicity is given the recitals except such as success naturally brings to any enterprise. Mr. Noble reports that from sixty-five to seventy-five per cent of those who attend are men, a fact which should prove astounding to Mr. Thomas Jones, who, expert as he is in the mysteries of his profession, knows that managerial calculations are always based on the assumption that women will constitute the major part of concert audiences. Perhaps the female of the species is not more musical than the male, but simply possessed of more leisure; and very likely a disinterested musician who happens also to be a church organist, has an unparalleled opportunity for educating the public. And yet he must not think of his task as educational, for Mr. Noble further reports that these rude, untutored masculine hearers do not crave "lollypop tunes," which, translated from the Noblesse, would be "sentimental trash," but the very best of classical music. Here is the feast the organist spread on the Sunday following the news of the armistice: Fantasia in A Minor, Lemmens; Belgian National Anthem; Gavotte in F, Martini, and Suite in F, Corbelli; Italian National Anthem; Finale from the "Pathetic" Symphony of Tchaikovsky and Minuet by Arensky; the new Russian National Anthem; Andante Cantabile from the Fifth Symphony of Widor and Finale from the First Sonata of Guilmant; French National Anthem; "Meditation," Homer N. Bartlett, and "Indian Idyll," from "New England Idylls," MacDowell, American National Anthem; "Madrigal," Lemare, and "Military March," Elgar; and the English National Anthem.

A Newcomer on the Avenue

Unfortunately there is but little that can be said of the present organist of the Fifth Avenue Presbyterian Church,



Harold Gleason

and that for the sufficiently extraordinary reason that he is almost criminally reticent about himself and his work. He is the newest comer among Fifth Avenue's organists, Harold Gleason, a young man who took the place of Lynwood Farnam, his teacher and the well-known musical director of this church until, on a recent visit to his Canadian home, he was drafted.

In spite of Mr. Gleason's reserve, however, the visitor to the brownstone church at Fifty-fifth Street will realize, even before hearing him play, that in order to have been selected for such a position Mr. Gleason must have been a musician of uncommon merit. Dr. Benjamin Jowett, the famous English divine, is the minister here. Musically, the church is possibly best known as the one-time stage of Frank Sealy's work.

"Verbum sapienti." So runs the maxim. Let Mr. Thomas Jones make a particular point of attending the afternoon

[Continued on page 13]

GERTRUDE CLEOPHAS CONCERT PIANIST
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Her Triumphant Début as "Leonora" in the Revival of Verdi's
"La Forza del Destino" on Nov. 15th and Her Extraordinary
"Santuzza" in "Cavalleria" in Philadelphia on December 10th.

A New Star in the Operatic Heavens

"Leonora" in "Forza del Destino"

Krehbiel in The New York Tribune:

"The delight of the evening was the performance of a debutante, Miss Rosa Ponselle. Such an acquisition the Metropolitan has not made since the coming of Mlle. Bori, for whose lamentable departure she brings consolation and comfort."

Huneker in The New York Times:

"What a promising debut! She is young, she is comely and she is tall and solidly built. A fine figure of a woman, was the opinion of the experts. Added to her personal attractiveness, she possesses a voice of natural beauty that may prove a gold mine; it is vocal gold, anyhow, with its luscious lower and middle tones, dark, rich and ductile. Unless we are greatly mistaken, our opera has in Rosa Ponselle a dramatic soprano of splendid potentialities."

Key in The New York World:

"Miss Ponselle's voice is a dramatic soprano of more genuinely beautiful quality than has been heard in the Metropolitan in many a season. That Miss Ponselle is the most valuable acquisition in years and holds every promise of becoming a great artist is unquestioned."

De Koven in The New York Herald:

"There was an element of artistic strength in the representation which came to me, as well as the audience, as a definite and pleasurable surprise, amounting to a sensation, and this was proved by Miss Rosa Ponselle, who made her initial appearance and metropolitan debut as Leonora."

"For a girl fresh from vaudeville who—as I am told—saw an operatic score for the first time nine months ago, and was taught wholly in this country, to come on the classic stage of the Metropolitan and sing with the pose, authority and ease of a veteran, with a beautiful, luscious and wonderfully even voice of two octaves compass, with a tone production already smooth, efficient, and which doubtless will improve with further study, struck me as little short of marvelous, and I am sure the audience thought so too. A natural operatic aptitude akin to genius, as it seemed to me, combined with a dramatic force and feeling quite capable, as she showed, of a sustained dramatic characterization. The duet with the Abbot, nobly sung by Mr. Mardones, in Act 2, showed well her range and capacity of vocal and dramatic expression, and the audience responded with acclaim. In all truth, Miss Ponselle is a notable operatic find by a management that refused the opportunity of Galli-Curci."

"Santuzza" in Philadelphia

Public Ledger:

"It was not because they were the only newcomers in the cast that the Santuzza of Rosa Ponselle and the Tonio of Luigi Montesanto made such a deep impression at the Metropolitan Opera House last evening, when the familiar double bill, 'Cavalleria Rusticana' and 'I Pagliacci,' were given, but wholly on account of their distinguished merit from entirely contrasted points of view. Signora Ponselle, reversing the usual order of these days, in a few months has literally leaped from the vaudeville stage to grand opera by reason of the possession of a superb soprano voice, fresh, limpid and flexible. Her Santuzza, a real contadina from Calabria or Sicilia, was a fine dramatic rendering of the rôle and worthy of the applause it received."

Inquirer:

"She has a pleasing personality and her voice, which somewhat recalls that of Emmy Destinn, is an organ of much more than ordinary excellence. It is ample in volume, extended in range and agreeable in quality, and it is employed with a high degree of intelligence and skill. There was strength and power and emotional eloquence and a convincing sincerity, and altogether the impression which it produced was distinctly favorable."

Record:

"This Italian-American girl at once established herself with Philadelphians as a prima donna of splendid vocal endowment, with a voice that is of the loveliest quality, and, moreover, with a temperament that should quickly lend itself to development of histrionic power. The purity of her tones was especially to be noted. But she held one's close attention all the time and her personality as well as her voice, giving evidence of careful training and also of great natural beauty, charmed the large audience."

Press:

"She gave an exceedingly fine performance. Her acting is sincere, telling. Her voice is of uncommonly good quality; one of those rare voices that can convey the flavor of a mood, the shades of an emotion; in the legato passages it was particularly fine."



Photo © Maurice Goldberg

Evening Bulletin:

"The new soprano has 'presence' and an aptitude for operatic interpretation that at once is apparent. She acted Santuzza last evening without undue stress of effort, yet with intensity of feeling and a careful attention to detail that bespoke both talent and application. Best of all, however, she disclosed a voice of splendid capabilities, of fine range, volume and beauty, a pure dramatic soprano, of a full, rich and even quality. Her success with the audience was emphatic and her future appearances here will be awaited with interest."

Public Evening Ledger:

"It is not going too far to say that she is a distinct acquisition to the forces of the Metropolitan Opera Company. Her voice is a clear, high soprano, of exceptional sweetness and evenness throughout its entire register. Equally important is her strong dramatic instinct, which was given full scope in the vivid rôle of Santuzza."

"Added to her many gifts are a fine stage presence, the fire and enthusiasm of youth, and intense personality and a generally unerring feeling for the strong dramatic points. Few singers have made so successful a debut in so exacting a rôle, and if Miss Ponselle develops along the best lines she has undoubtedly a great future."

Star:

"Miss Ponselle has a dramatic soprano which is rich in mezzo quality. She used it well on last night, with good phrasing, no forcing and a method which showed study and preparation. She is temperamental with considerable dramatic instinct. Her work was in a realistic vein and her Santuzza was girlish and appealing, the idea of her anguish being well conveyed with considerable subtlety."

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CHURCH MUSIC ON ONE OF WORLD'S FAMOUS STREETS

[Continued from page 11]

service here if he would have the best opportunity of observing and judging the attainments of the present incumbent, for from four to four-thirty, when the afternoon service is announced to begin, Mr. Gleason gives a recital, which he would prefer to have called "a program of organ music." He is, of course, master of the usual classical repertoire, but he confesses to a special fondness for the works of the modern French school, and he also makes particular use of American compositions. Sometimes he gives historical recitals, drawn from the pre-Bach organ literature. Sufficiently typical programs might comprise the Allegro Vivace from the Fifth Symphony of Widor and a Chorale Prelude, "Evening," by Parry; or a chorale by Jongen, a Scherzo by Widor, and an "Evening Song" by Bairstow; or, again, Franck's Chorale in A Minor, a "Pastorale" by Georges-Jacob and a Prelude in D by Cross-Custard.

As in the other Presbyterian churches of the Avenue (observation has shown Mr. Thomas Jones that the government and creed of the Collegiate churches are Presbyterian), a quartet, not a chorus, is the rule here. The present soloists are Mrs. Mary Hissem de Moss, soprano; Marie Morrissey, contralto; Alfred Shaw, tenor, and Fred Patton, bass.

Mr. Gleason's taste in anthems may be seen from the fragmentary list of numbers which he has used: Bennett, "God Is a Spirit," Chadwick, "Art Thou Weary," Foster, "Eye Hath Not Seen," Pflueger, "How Long Wilt Thou Forget Me," Rogers, "Behold, God Is My Salvation," Schaefer, "Love Divine," Stainer, "God So Loved the World," Stevenson, "Behold, Thou Shalt Call a Nation," Spicker, "Fear Not, O Israel," Spohr, "How Lovely Are Thy Dwellings Fair," West, "Behold Now, Praise the Lord," and Woodward's "The Sun Shall Be No More Thy Light."

Of his past, Mr. Gleason supplies only the meagre information that he has done considerable church and concert work in California, and that in Boston, where he prosecuted his studies with Mr. Farnam, he was associated with Walter R. Spalding in teaching at the Boston Music Settlement. Of his present, the visitor to this church may judge for himself; and as for his future, past and present unite to indicate rich things for it.

Dr. Dickinson's Other Charge

With the Fifth Avenue Presbyterian Mr. Thomas Jones will have finished what might be called the Cathedral group of churches, since St. Patrick's dominates this neighborhood. Only a few blocks further on, the beginning of Central Park, at Fifty-ninth Street, seems to mark the jumping-off place. But let not the foot-sore tourist stop here, for though he must go nearly two score blocks up the Avenue to reach the next church, he will have a chance to absorb the very essence of the street's atmosphere, with the Park at his left, and at his right, residences as splendid as one could wish to see.

An imposing structure is the Temple Beth-El, at Seventy-sixth Street. Of the musical distinction of this church, Mr. Thomas Jones was forewarned in visiting the Brick Presbyterian Church back at Thirty-sixth Street. For this is Dr.

Dickinson's second musical charge among the Avenue's churches. The soloists here are Sue Harvard, soprano; Alice Mertens, alto; Dan Beddoe, tenor, and Andrea Sarto, bass; the cantor is the well-known baritone, Bernhard Steinberg, and there is a small chorus choir of professional singers. The organ is a big Odell. Here, as at the Temple Emanu-El, the service is not strictly orthodox, but reformed. The scope of the influence which must necessarily be exerted by the organist of Beth-El may be gathered from the fact that the building seats 3500.

Another long journey up the Avenue. From the top of a 'bus, Mr. Thomas Jones sees the Metropolitan Museum jingle by and house after splendid house slip past him like a pageant. The Park unrolls its panorama at his left, the branches of its trees etched distinctly in the foreground, a gleaming row of tall apartment-houses in the background, and over all a sky which, on winter days, is crisply blue.

Such is the mise-en-scène of Mr. Thomas Jones' ride for many delightful blocks, but as 110th Street approaches, the splendid houses become less splendid, sometimes even making way for vacant lots, guilty of weeds and ashes; and the Park, instead of stretching outward toward infinity, owns to a definite boundary on the north. The 'bus jolts to a stop, and Mr. Thomas Jones picks his way down its stairs to the safe ground of 110th Street, for he must entrust himself to some other of the city's life-endangering transit facilities if he does not wish to negotiate the journey to 127th Street by foot. Get to it somehow he must, for that is where St. Andrew's Church is located, a sort of island of conservative wealth and fashion in the swirling stream of this district's life.

And the Last Is St. Andrew's

Last of Fifth Avenue's Episcopal churches, last indeed of any of its big churches, St. Andrew's will offer another demonstration of Episcopalian traditions in church music.



Wm. A. Goldsworthy

William A. Goldsworthy, musical director here since 1910, has Dr. Van de Water as his assistant organist and a male choir of forty voices. The soloists are Ernest Davis, tenor, formerly leading tenor with the Boston Grand Opera Company, and Firth Lee, baritone. For the last five years the church has had two well-known boy soloists, Louis and Warner Perkinson, who were soloists with the Oratorio Society when it produced Bossi's "Joan of Arc" under Louis Koemmenich's direction.

However carefully he may look for a calendar of the services here, Mr. Thomas Jones will not find it. War-time economy dictates the elimination of calendars, and their publication has not yet been resumed. But for the choir members there are little leaflets showing

what numbers are to be used at the various services, and from these, if he had access to them, the visitor might cull these representative titles: "Te Deum" in E Flat, Parker; "Jubilate" in C, Jordan; anthem, "And the Glory of the Lord," Handel ("Messiah"); "Benedicite" in A Flat, Macfarlane; anthem, "Hosanna to the Son," Gibbons; "Te Deum" in C, Lutkin; "Jubilate" in C, Mozart; anthem, "Hosanna in the Highest," Stainer. For the afternoon service are used such numbers as "Magnificat" and "Nunc Dimittis" in B Minor, by Noble, or in A Flat, by Harwood, or in F, Horsman; anthem, "Comfort Ye" and "Ev'ry Valley," Handel ("Messiah"); "Wash Me Thoroughly," Wesley, or "Cherubim Song," Tchaikovsky. Prof. Parker and Mr. Horsman, whose names appear on these lists, have held the position of organist here.

In other ways, as well as in the elimination of programs, the war has left its mark on the music of this church. It has been customary to produce an oratorio there once a month, but this season the custom has been discontinued. Among the oratorios which have been produced are Elgar's "Light of Life," Liszt's "St. Elizabeth," the "Creation" and the "Messiah." In the last couple of years two special services have been

MME. LANGENHAN HEARD WITH MINNEAPOLIS FORCES

Admirable Music Well Presented at Fourth Popular Concert—Orchestral Art Program

MINNEAPOLIS, MINN., Dec. 11.—The fourth popular concert by the Minneapolis Symphony Orchestra on Sunday afternoon followed a program unusually interesting in content and consequently, other things being equal, more than usually enjoyable.

Svensden's "Coronation March," the opening number, was imbued with a sweep and pressure which created an impressive atmosphere at the start. Another mood, that of gayety and light-heartedness, came with the "Carnival" Overture of Dvorak. Two Elegiac Melodies for the String Orchestra, "Heart-wounds" and "Last Spring," by Grieg, were exquisitely played.

Liszt's Legend, "Saint Francis of Assisi Preaching to the Birds," orchestrated from the original piano score by Felix Mottl, was heard for the first time in Minneapolis. Its descriptive qualities were artistically detailed in delicate precision of attack and intonation. With the double Saint-Saëns number, Barcarolle, "A Night in Lisbon," and Spanish Dance, "La Jota Aragonesa," the audience followed with continued delight an opposite lead, finding itself properly refreshed and stimulated at the close of the repeated last number for the climax of the afternoon, the Tone Poem, "Finlandia," by Sibelius.

Christine Langenhan, soprano, was the soloist. Her numbers were Tchaikovsky's aria, "Farewell, Ye Forests" from "Joan of Arc," and the aria "My Strength Is Spent" from "The Taming of the Shrew," by Goetz. The singer was cordially received and as cordially thanked.

The Orchestral Art Society, William McPhail conductor, played its first concert for this season Wednesday evening in the West High School Auditorium. The full attendance indicated the readiness to grasp musical opportunity, especially to hear orchestral music, by an audience appreciating the free admission. The soloists on this occasion were Edmund Knudsen, baritone; Nina Kromer, pianist; Donald Johnstone, violinist. F. L. C. B.

"Victory Sing" in Fitchburg, Mass., Draws Huge Crowd

FITCHBURG, MASS., Dec. 14.—Community singing in Fitchburg met with most gratifying success at a great "Victory Sing" on Dec. 10, when every seat in City Hall was taken and many persons were forced to stand. Moreover, the huge gathering became so enthused that when the chairman of the committee in charge called for a vote relative to the continuance of the sings, every person in the hall voted for continuance. Nelson P. Coffin, conductor of the Fitchburg Choral Society, led the singing, while Mabel E.

Shedden and Alice R. Pepin, the regular accompanists of the Fitchburg Choral Society, presided at the pianos. Mr. Coffin during the evening introduced many of the "Camp Stunts," which met with the approval of the large gathering, and demonstrated his ability as a conductor. The "Victory Sing," organized by the local Four-minute Men Organization, was made possible through the active support of the officers and members of the Fitchburg Choral Society. The officers of the general committee of twenty-five in charge of the sing were: Honorary chairman, Herbert I. Wallace; chairman, Dr. D. S. Woodworth; vice-chairman, Guy A. Hubbard; secretary-treasurer, Leon S. Field. L. S. F.

Outside work done in these war times has included visits of the choir to the sailors at Pelham Bay and to various city departments such as the City Mission Society. On Monday evening, Dec. 23, the choir sang Christmas carols at Bellevue Hospital. A busy man is Mr. Goldsworthy with this special work on his hands, particularly as he is this year giving the Sunday afternoon organ recitals at the Washington Irving High school for the Board of Education, and moreover plays in the First Methodist Church at Mt. Vernon for the evening service.

And now? *C'est fini*, Mr. Thomas Jones' tour of exploration. He has heard the music of a baker's dozen of the city's greatest churches. What impression has been made on him, he himself is best fitted to tell, or to demonstrate through his work at the leading church of Kazoo, Minn., on his return thither.

Mrs. Bond Wins in Contest for Best Setting of Poem, "Democracy"

Carrie Jacobs-Bond, composer of "A Perfect Day" and other songs, scored another triumph on Dec. 10, when she was unanimously declared the winner in a contest to supply a musical setting for William Mill Butler's poem, "Democracy," which has been warmly praised by many prominent persons. The poem has been printed in thousands of daily, weekly and monthly publications the past month and is hailed as a new national anthem which reflects the spirit of the times. A dozen American composers vied with each other to supply appropriate music for it. Sigmund Spaeth, the well-known New York music critic and director of community singing, announced as chairman of the committee that all the compositions, which were submitted without the names of the composers being known, were of unusual merit and the choice was a difficult one to make. However, Mrs. Bond's version was placed first and that of Dr. Lee B. Woodcock, Scranton, Pa., was a close second.

Mme. Frijsh Assists Stokowski Forces in Concert at Capital

WASHINGTON, D. C., Dec. 10.—The second concert of the Philadelphia Orchestra series was given this afternoon under the management of T. Arthur Smith. Conductor Stokowski as a tribute to the fallen heroes, played the "Dirge" from MacDowell's "Indian" Suite. The symphony was the Berlioz "Harold en Italie," with Emile Ferir as viola soloist. The other number by the orchestra was the "Marche Slave" of Tchaikovsky. The soloist was Mme. Povla Frijsh, who was making her initial bow to Washington. The artist displayed a brilliant voice and won enthusiastic applause. W. H.

Dec. 17, when he appeared in New York as soloist with the Philadelphia Orchestra, marked Ossip Gabrilowitsch's first appearance of the season in New York. After a meteoric flight West, where he will appear twice in Chicago and once in Milwaukee, Mr. Gabrilowitsch will again return to New York for his Aeolian Hall recital, after which he will divide his time between Detroit and out-of-town appearances as far West as Chicago.

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FLORENCE HINKLE

Displays "An Almost Perfect Example of the Art of Singing"

IN AEOLIAN HALL RECITAL, DECEMBER 12, 1918

New York Tribune, December 13th, 1918:

MISS HINKLE DELIGHTS LARGE AUDIENCE

Mme. Florence Hinkle, an old and always welcome friend in the concert world, appeared yesterday afternoon in a song recital at Æolian Hall. Mme. Hinkle, in admirable voice, gave a program of much variety and interest. Of course there was the opening classic group, in this case Handel's "Gode l'Alma Consolata," Purcell's "Sweeter Than Roses" and Sacchini's "Tout Mon Bonheur," in all of which Mme. Hinkle displayed her fine command of legato and a ravishing purity of tone.

In the second group were three new songs, Fevrier's "Les Canaris de Verdun" and Szulc's "Walcourt" and "Mandoline," and in the third, four new numbers, Jan Broeck's "Little Brother's Lullaby," Eleanor Marum's "Roses," Sydney Homer's "Homeland" and Oley Speak's "The Secret." Opening the final groups, a collection of folksongs, was "The Bee," arranged by Sam Endicott, which, also sung for the first time, proved so delightful that it will surely be found often on programmes to come. In all that she did Mme. Hinkle showed the taste which controls one of the most even and purest voices now to be heard in public.

New York Morning Sun, December 13th, 1918:

AUDIENCE SHOWS WARM INTEREST IN PROGRAM AT ÆOLIAN HALL

Florence Hinkle, soprano, gave a song recital yesterday afternoon in Æolian Hall before a convocation which filled the auditorium. The programme was delightful for taste in its selection and novelty. It ranged from old airs through modern French and American songs, and an extended list of folksongs. Ten selections in the list were new, including three Russian folksongs by Kurt Schindler, who was the accompanist of the afternoon.

Mme. Hinkle is a well-known and admired singer, both in the field of oratorio and in recital. She has probably never been heard to better advantage in a recital than yesterday. In the old airs she did her best work, as, for instance, in Handel's "Gode l'Alma Consolata," from "Otto," which served for a display of the crystalline purity of her voice, good diction, a remarkable control of breath and phrasing and correctness in style.

The French songs were all rendered with rare taste. Poldowski's "L'Heure Exquise" was repeated, and so was a new song "Walcourt," by Szulc. An interesting song in this group was Fevrier's new song "Las Canaris de Verdun," which tells of two singing canaries that survived the bombardment of Verdun, and closes with the sentiment "Like them, the lark of France, in spite of bad days, will rise from the furnace of war, sweet and proud, and will fly forever over the earth." Among the new American songs was one charming for its feeling and rhythm by Jan Broeck called "Little Brother's Lullaby." This song was also repeated. Her recital sustained the warm interest of her hearers.

New York Post, December 13th, 1918:

Quite the most attractive song on Mme. Florence Hinkle's varied programme yesterday afternoon at Æolian Hall was Fevrier's "Les Canaris de Verdun," a brave, spirited little song whose charming words and pretty melody picture well "la gaieté du pays," which has carried France through the last four years and a half. Mme. Hinkle sang it with feeling for its tenderness and pathos and also for its cheeriness. By the second group, in which this pretty jewel gleamed, the singer was mistress of herself and of her voice, that most delicate and easily disturbed of musical instruments. She gave much pleasure to her large and enthusiastic audience. It would be impossible to remember the many encores she graciously granted. Poldowski's "L'Heure Exquise" had to be repeated, and the audience would have liked to hear again Campbell-Tipton's dramatic "Crying of Water." They insisted upon a repetition of a merry song by Szulc, "Walcourt." Szulc was also represented by a new setting of "Mandoline." Sidney Homer's "Homeland" was one song which was much liked. Mr. Homer wrote both the words and music for this hymnlike song, a song which will no doubt prove to be very popular. Handel, Purcell and Sacchini began the program, while a group of folksongs completed it. Mr. Schindler ably seconded Mme. Hinkle by playing her accompaniments with great beauty.

New York Evening Mail, December 13th, 1918:

Florence Hinkle gave a recital at Æolian Hall yesterday in which her beautifully lyrical voice was at its best in a programme that fairly sparkled with novelties. She shows the excellent taste which almost invariably gives her audience the feeling of listening to a good thing superbly done.

Naturally she sang some of the earlier classics—she always does them well—then some modern French and American songs and several folksongs. Very interesting was "Les Canaris de Verdun," by Fevrier, an echo of the war. Jan Broeck's "Little Brother's Lullaby," a new American song, was so charming and so charmingly sung that it had to be repeated. But then, Mme. Hinkle had to repeat many things for an audience that was still clamoring after she had sung for two hours.

New York Globe, December 13th, 1918:

In Æolian Hall yesterday afternoon Florence Hinkle-Witherspoon gave a song recital in the presence of an audience which completely filled the auditorium. Mrs. Witherspoon was in excellent voice and seemed as fresh at the end of her rather exacting programme as she was at the beginning. Her voice, especially in the lower and middle registers is of a rare limpid quality. Her phrasing and diction were admirable and her interpretation always in good taste.

One could hardly imagine a more engaging reading of the quaint little air, "The Bee," which she gave with an archness that was irresistible. She sang nine new songs and three Russian folksongs set by Kurt Schindler.

New York Evening World, December 13th, 1918:

Florence Hinkle, the soprano, who has a great following and deserves it because of the quality of her voice and the art with which she uses it, gave a recital at Æolian Hall yesterday. Miss Hinkle's programme bristled with songs marked "new," among them one by Fevrier, two by Szulc, Eleanor Marum's "Roses," Sidney Homer's "Homeland" and Sam Endicott's "The Bee."

Brooklyn Daily Eagle, December 13th, 1918:

Florence Hinkle gave her annual song recital in Æolian Hall yesterday. With Kurt Schindler at the piano she furnished further evidence of her familiar art. No singer before the public today possesses a finer and more discriminating command of tone production, a nicer taste and command of style. She was at her best in the old airs, which began her program. In these we had an almost perfect example of the art of singing.

New York Evening Sun, December 13th, 1918:

In Æolian Hall yesterday afternoon Florence Hinkle-Witherspoon gave her annual song recital. Mme. Witherspoon's accomplished art served her well and proved her wholesome meriting of the hearty welcome she received. Her programme, chosen with much taste, was one to test the pure tone of her voice and to prove her its absolute mistress. After a period of classical music, she undertook many new songs, all of which were interesting, many delightful.

New York Evening Journal, December 13th, 1918:

Mme. Florence Hinkle-Witherspoon, soprano, gave her annual song recital in Æolian Hall yesterday afternoon. Handel, Purcell and Sacchini proved the slight variant to the classic opening of these affairs, providing the singer with ample opportunities for the display of her abilities in emitting beautiful, pure, sustained tone.

New York American, December 13th, 1918:

The friends and admirers of Florence Hinkle filled Æolian Hall yesterday afternoon when the charming soprano gave her annual song recital. Miss Hinkle has developed considerably on the dramatic side since the days when she devoted her art solely to oratorio work.

An echo of her former activities was noted in the first part of yesterday's programme when she sang with beautiful intonation and splendid breadth of phrase the excerpt from Handel's "Otto." Her artistic technique and fine legato were also illustrated in ancient selections by Purcell and Sacchini.

Miss Hinkle's sympathetic understanding of the modern French school was agreeably exemplified in chansons by Poldowski, Fevrier, Ravel and Szulc. After a group of English numbers, four of which were novelties, she ended her printed list with interesting and appealing folksongs from Sweden, Norway and Russia.



Photo by Campbell Studios

Management:—WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, New York

ECHOES OF MUSIC ABROAD

London to Have Another New Opera House, with a Nursery for Native Composers and Singers—Germ of Community-Singing Becoming More and More Active in England—Oldest of English Musical Organizations Enters Upon Its 107th Season—American Prima Donna Who Became a Laundress to Reappear on London Concert Stage This Winter—Noteworthy Peace Concert Given in Birmingham Reaches England's Highest Musical Standard—Sir Hubert Parry Credited with Having Inaugurated Renaissance of Music in England—Russian Dancers Add Gay Ballet from Early Rimsky-Korsakoff Opera to Their Répertoire

NOT to be outdone in tangible proof of public-spiritedness by Sir Thomas Beecham, who has offered to build an opera house in Manchester, Alfred Van Noorden, for several years a controlling director of the venerable Carl Rosa Opera Company, now announces that he intends to build a new opera house in London.

To his "thoroughly up-to-date opera house in the West End of London" will be attached a complete "nursery" and training school for composers, conductors, singers and instrumentalists. Which apparently means that new operas by native composers will be a special feature of the repertoire of the new institution. "Thus," says Mr. Van Noorden, "I hope to crown my work of twenty years by setting up the cause of grand opera, both English and in English, on a firm foundation for all time."

And thus one Oscar Hammerstein may see persisting the fruits of the initiative he showed in building an opera house of his own in London, ill-fated though his project proved to be, due in part, it may have been, to failure on the part of the American impresario to understand the English public.

London Philharmonic 107 Years Old

The London Royal Philharmonic Society, easier in its mind as regards its financial footing than it has been in many a long day, has entered upon the one hundred and seventh season of its career.

Landon Ronald conducted this winter's first program. Elgar's "Falstaff," the same composer's second "Pomp and Circumstance" March and Sir Hubert Parry's "The Soldier's Tent," sung by George Baker, represented home industry. The other numbers were the Prelude to Wagner's "Mastersingers" and Grieg's "Lyric Suite."

An interesting novelty promised for a later concert is Frederick Delius's Violin Concerto, scheduled for a first performance. Charles Villiers Stanford's Piano-forte Concerto, for which Harold Bauer stood godfather at a Norwich, Conn., festival three or four years ago, is also to be introduced to the English public, after a long delay, at one of the Philharmonic concerts this season.

Community Singing Needed in England

More and more persistent is the reaching out in England for community singing. The conductors and secretaries of all choral bodies in London were invited to attend a meeting the other day called for the purpose of trying to effect the confederation of London's choirs and choral societies, so that through music and pageantry some sort of broad expression may be given to England's national character on such occasions as demand its display.

In the days immediately following the signing of the armistice it was almost pitiful, the instigators of this movement contend, "to watch the lack of direction in the manifestation of our rejoicings, a manifestation which clearly demonstrated the power of joy and emotion in our people, but just as clearly showed it to be wasted in impotent and meaningless mafficking. Yet it is true to say that such a power, with wise direction, might have been turned to a noble expression of our national spirit; further indeed, that there are no more potent means of consolidating and beautifying it, for music and pageantry are not only of the nature of beauty but of a bond."

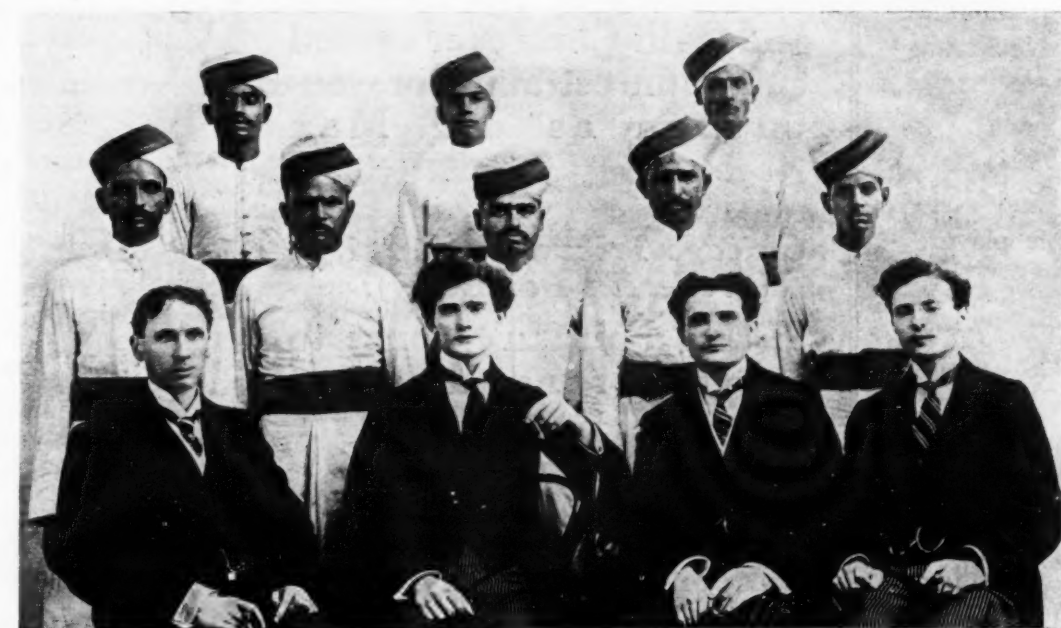
It is pointed out in a letter to the *Saturday Review*, signed by Vaughan Williams, Adrian C. Boult, Harvey Grace and others prominent in London's music world, that the usefulness of the combined forces of all the church and secular choirs would be obvious on days of national sorrow or rejoicing. Generally it would be exercised in open-air celebrations in the form of processional singing, or mass meetings; and while the

whole force could be gathered together centrally on national occasions, it would also be easy under this scheme to organize the resources of each district, so that local needs could be met in much the same way.

"The organization would be open to all choirs, church and secular. The strongest and the weakest must co-operate, if fruitful results are to be secured, and not only the community advantage from the voice of its musicians and the hand of its artists, but artists and musicians may also be made more aware thereby of their relation to the community."

American Soprano Again to Leave Her Laundry to Give Recital

The call of the concert stage is too strong for Susan Strong to resist, de-



Apparently the servant problem isn't so serious in India. When the Cherniavsky Trio and their manager, Howard Edie, traveled through India each member of the party was graced with two man-servants. The brothers, Leo, Jan and Mischel, are shown here with Mr. Edie (at extreme left).

spite the name that fortifies her. Periodically the American soprano, who a few years ago established a private little *blanchisserie* for the accommodation of the ultra-ladies who had found it necessary to send their *lingerie* to Paris to ensure having it properly laundered, removes the soapsuds from her hands, dons a concert dress, and either sings a Wagner aria at an orchestral concert or gives a recital program of songs.

It must be two or three years—perhaps more—since she last appeared in public. But the germ "to be and to do" something in the music world has been none the less active in the interval and it is to have vent yet again on Jan. 21, when this American singer is to give a recital in London's Wigmore Hall.

Birmingham Peace Concert "a Communal Outpouring of Emotion"

London lagged far behind the provinces and the Scottish cities in the musical standard of the peace thanksgiving celebrations. There was nothing heard in the great metropolis on the Thames that could compare, for instance, with a concert designated as "Appleby Matthew's Peace Concert" which was given in the Birmingham Town Hall just after the signing of the armistice.

The program consisted, according to the London *Daily Telegraph*, of the National Anthem, Elgar's "Pomp and Circumstance" March, with the audience singing the trio, "Land of Hope and Glory," now looked upon as a national hymn; Elgar's notable war works, "Carillon" and "The Spirit of England," and, in addition, "How beautiful are the feet" and the "Hallelujah" Chorus.

It was evidently an impressively devotional occasion. Says the illustrious Ernest Newman: "It was not one to be criticised as a concert. Rather was it a communal outpouring of emotion, the attempt of the better part of the soul in us

to steady itself in a great crisis, to realize at what price victory had been won, and the need there still is for courage and faith in humanity. We can only congratulate ourselves that in these two poignant works of Elgar and his poets we have things worthy of a great nation in its hour of victory, as they were worthy of it in the hour of trial; it is something to have kept so fine an edge upon both our loathing and our hope.

"The whole difference between the thing we have been fighting and our own sustaining ideal is summed up in the difference between the crude German 'Hymn of Hate' and the lofty disdain and ardent humanism of these two great works. Last night they tuned us, as they always do, to a nobler philosophy, and laid a great compassionate, consoling hand upon our racked hearts."



Parry a Unique Figure in Evolution of English Music

Parry a Unique Figure in Evolution of English Music

What Sir Hubert Parry, who died the other day, did for the cause of music in his home country is aptly epitomized by a writer in *The Nation*, who characterizes his career as the beginning of the Renaissance of Music in England. Without the so-called Parry-Stanford movement there never would have been an Elgar, and much less a Vaughan-Williams.

But the Renaissance of English Music is quite another thing. Some of the pessimists think that only now is the Renaissance of English Music, as distinguished from Music in England, in its incipient stage. However, it is recognized that Parry, more than any other man, made even the Renaissance of English Music possible.

And more especially, perhaps, did Parry contribute to raising the social and intellectual status of music in England. What this used to be is rather strikingly illustrated by two stories still current at Cambridge, where Parry for so long held the chair of music. The first is told of a former Fellow of King's who is said to have described music as "an excellent amusement for a young man who cannot afford to hunt." The second concerns a bygone Master of Trinity whose habit it was to question new Fellows as to their intended course of studies. For the first time, presumably, one of them had made up his mind to study music, and he informed the Master in this sense. The latter, assuming his sweetest manner, then asked, "Music and dancing, Mr. So-and-so?" Now this point of view, though perhaps not buried, is at least dead, and the credit, it is maintained, is primarily Parry's.

As Parry's was essentially an academic and a festival career, the ordinary concert-goer knew him hardly at all. And this was a pity.

As for his niche in the hall of the musical immortals, the writer quoted dismisses the statement that Parry has been called "the English Bach" as stupid enough to be probable. "Parry had hardly as much claim to be likened to Bach as Shaw to be compared with Voltaire. Bach happens to be indubitably the most original and daring composer that ever lived—and there is nobody like him. Least of all Parry, who was not particularly daring. He himself would have been the last person in the world to talk such nonsense. If people must prattle in terms of meaningless comparisons, let them christen him the 'English Cherubini,' though that is stupid enough."

"The sensible man will continue to think of him simply as Parry, the composer of 'Blest Pair of Sirens' and 'The Symphonic Variations,' two works of the very highest order, far greater than many of the widely-advertised compositions of better known or more fashionable composers. Indeed, the surprising thing about Parry's best compositions is how very good they are. To speak frankly, he had no idea of modern orchestral scoring, and yet, when one chanced to hear, let us say, the 'Symphonic Variations' sandwiched in some modern program, there was an impression of nobility, of greatness that made most of the rest, however clever, however charming, appear almost shoddy in comparison."

"Parry was never clever, and his lack of charm amounted to a defect. He was far from being a Beethoven or a Schubert, or even a Brahms or a Franck. Nevertheless, he inherited some portion of the spirit of the great masters. Indeed, I think at times that he may not unjustly aspire to the honor of being known as the smallest great composer in the history of music."

Russian Dancers Have a New Ballet

Diaghileff's Russian Dancers have made a noteworthy addition to their repertoire at the London Coliseum, where they continue to delight the "two-a-day" audiences. "The Midnight Sun" is the name of their new ballet and the music from it is drawn from "Snigou-rochka," Rimsky-Korsakoff's early opera, known in English as "The Snow Maiden." The score is described as being so full of grace and poetry that one would like to hear more of it than is given in the "very short but delightfully gay" spectacle at the Coliseum.

Save for the wistful phrases sung incidentally by Mlle. Rosowsky—who, before the curtain rises, is heard singing the rather ornate song of the *Snow Maiden* from the first act of the opera—practically all the music used in the ballet is of the liveliest, and some of it, presumably, was taken from the arcadian revels in the forest scene of "Snigou-rochka," notes the *Daily Telegraph*.

"Korsakoff's dance rhythms are invariably delightful, and some of those heard in this ballet would set a hermit capering. They are as full of joy as of the nationalism with which their composer colored so much of his music, and the spirit of joy is wonderfully reflected by Mme. Lopokova, as she whirls round the stage in the wild dance which follows her miming in illustration of the song previously mentioned."

Now that we have had "Boris Godounoff," "Prince Igor" and "Le Coq d'Or" at the Metropolitan, perhaps we may yet hope to hear "The Snow Maiden" some day. Did not Mr. Rachmaninoff recently make it clear to us that our ignorance of the vast resources of Russian opera is an appalling misfortune?

J. L. H.

Letz Quartet Gives Educational Society's Concert

In the Straus auditorium of the Educational Alliance the second concert of the Educational Chamber Music Society's current season was given on Sunday evening, Dec. 15. The program, which was drawn from the works of Beethoven exclusively, was given by the Letz Quartet, Hans Letz and Sandor Harmati, violins; Edward Kreiner, viola, and Gerald Maas, cello. The numbers given were the "Harfen" Quartet, Op. 74, the "Kreutzer" Sonata for violin and piano, the Quartet, Op. 18, No. 2. The accompanist was Leo Levy.

E. L. Bernays a Press Member of U. S. Peace Mission in France

Edward L. Bernays, who was press agent and head of one section of the Committee on Public Information, is now in Paris as a member of the official press mission of the peace delegation of the United States. He may be addressed in care of the Committee on Public Information, American Embassy, Paris, France.

MAX

Plays These Concertos

Paganini
Saint-Saens
Wieniawski



ROSEN

In These Cities

Chicago New York
Baltimore Columbus
Detroit Peoria

Chicago Tribune, Dec. 2, 1918:

A clean technique and a certitude in his bowing are additions to the rich, glowing, youthful tone, his chief asset in the earlier visits. I heard him in a concerto by Nardini and one of Paganini's and he was a notable player in both. He is listed by Mr. Neumann for a return on Feb. 9. Go!

Chicago Evening Post, Dec. 2, 1918:

This young man has broadened and mellowed in his art and is a remarkable player. It was fine violin playing.

Chicago Journal, Dec. 2, 1918:

Max Rosen returned to Chicago yesterday afternoon. Last winter he had a warm tone and a good deal of sincere feeling. Since then he has gained poise and authority. He was heard in a concerto by Nardini and in the Paganini concerto in D. The Nardini piece was beautiful in tone and noble in style. The Paganini was a bit of fine technical display.

Chicago Herald and Examiner, Dec. 2, 1918:

Max Rosen justified F. Wight Neumann's faith in him as one of the best. He brought all of his poetic nature with him yesterday and displayed greater maturity than last season, a more robust tone, a surer technique.

Baltimore Evening Sun, Dec. 14, 1918:

Max Rosen proved to be one of the most engaging young violinists who has appeared here in recent years. He is another of the boys whom Leopold Auer is teaching to play with such mysterious perfection, and in some respects he is the most interesting of the new group, in that he combines with incomparable technical prowess a fresh and winning personality and a curiously insistent emotional instinct rare in so young a player, which gives his art a certain suggestion of sophistication that is extremely attractive. His tone is extremely rich and vibrant, his interpretations both graceful and elegant, yet in the more pretentious numbers his indication of sentiment is true, his work delicate and authoritative, his coloring always admirable. His playing not only makes an immediate appeal to the senses, but its restraint indicates a mental poise that is very interesting.

Columbus (Ohio) Dispatch, Nov. 22, 1918:

"Very few except such vocal artists as McCormack and Galli-Curci ever caused such unrestraint of enthusiasm as did Max Rosen."

Chicago Tribune, Dec. 2, 1918 (Frederick Donaghey):

"I heard him in a concerto by Nardini and one of Paganini's, and he was a notable player in both."

Chicago Journal, (E. C. Moore) Dec. 2, 1918:

"The Nardini piece was beautiful in tone and noble in style. The Paganini was a bit of fine technical display."

Baltimore Evening Sun, Dec. 14, 1918:

"Max Rosen is one of the great ones. The most interesting of the new Auer group."

New York Sun (Wm. J. Henderson), Dec. 16, 1918:

"In the Wieniawski concerto Mr. Rosen showed that he has not been standing still in his art since last season, when his playing disclosed rare musical gifts and much accomplishment. His tone is a fine one, and there was in his delivery more brilliance and finish combined with admirable feeling."

Baltimore American, Dec. 14, 1918:

An unusual ovation was given Max Rosen, the young violinist, after his recital yesterday at the Peabody. The enthusiasm of the audience knew no bounds for they called him back four or five times after every number, and when the concert was over still the music lovers remained, applauding and applauding, even cheering, until the virtuoso played an extra number. His style is most brilliant, and his program on the main brought out this striking characteristic.

Peoria Daily Journal, Dec. 6, 1918:

Never was an artist given a greater ovation in Peoria than was Max Rosen, America's foremost and youthful violinist, at the Shrine Temple last night in his appearance here under the auspices of the Amateur Musical Club. Max Rosen has everything to offer in a violinist—technique, brilliancy of expression and a tone of wondrous beauty. With this he has a graciousness of manner and a boyish wholesomeness unspoiled by years of homage.

Detroit Free Press, Dec. 11, 1918:

Rosen's boyish enthusiasm and engaging smile are infectious, and his skill with his instrument—a skill that is growing—a constant incentive to enthusiasm. The lad has a wonderful faculty for starting vibrations on the heart strings of his hearers.

Ohio State Journal, Nov. 22, 1918:

A large audience in Memorial Hall last evening went wild over Max Rosen. Rosen went far beyond even our expectations of him, completely charming everyone with his beauties of tone and interpretation. A very clear and luscious violin tone attracts one immediately. It is both full and rich and capable of the most delicate niceties. More surprising are the interpretations, which are marked by a poetic delicacy, occasionally by a vein of delicious humor.

Columbus, Ohio, Dispatch, Nov. 22, 1918:

A rarity of beauty in style of playing, a warmly endowed temperament and a high degree of virtuosity caused Columbus to warm up to Max Rosen as it seldom does to any artist.

EXCLUSIVE MANAGEMENT
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A Small Section of the Great Audience of 100,000 That Joined in "Victory Sing" at National Capital



Photo by Washington Photo Co.

100,000 IN "VICTORY SING" AT CAPITAL

Great Gathering Near White House Joins in Song Festival

WASHINGTON, D. C., Dec. 7.—With 100,000 voices raised in praise and victory, the capital of the nation resounded with song to-day that will vibrate in every State of the Union. On the big ellipse south of the White House this mammoth chorus, culled from all parts of the country, sang with such joy and enthusiasm as no such body has ever sung before. It typified a thanksgiving for victory and a Godspeed for the peace delegates just departed, and was called the National Song Festival.

The program was one that combined patriotic songs, home and camp songs, plantation songs and songs of praise in a manner that touched every heart. The plan followed was dramatic and national. With John Edward Bouvier, the new army song leader who has succeeded Prof. Dykema at the War Camp Community Service, at the center of a lofty platform, there radiated from him a human wheel of ten spokes, each spoke representing a Federal department, and composed of clerks and officials of that department. Beyond these spokes, which were about 200 ft. long, stood a great mass that formed, as it were, the encircling hospitality of the capital city.

All the departmental spokes were provided with song leaders who were directed by Mr. Bouvier and in turn directed the concourse of people about them. In this manner was conducted the biggest of open-air choruses in unison singing. The sub-directors were C. E. Woolsey, song leader of Baltimore; Gilbert Wilson, marine song leader of Camp Quantico, Va.; Lieut. Davenney; Otto T. Simon, director of the Motet Choir; Jennie Glennon, director of St. Patrick's Choir; Dr. Hamlin E. Cogswell, director of music of the public schools; Ralph Hills, assistant to Mr. Bouvier; J. W. Bradford; J. F. Tyler, of New York, and Edgar Priest, music director of the National Cathedral. Prof. Dykema arrived from Chicago in time to witness the affair, in which he was much interested.

The event took place at 3 o'clock in the afternoon, and was made a holiday by the closing of the Federal departments and business establishments. The United States Marine Band furnished the music, and in addition to accompanying the songs gave several instrumental numbers. It also sounded the reveille that

called the community sing to order. Among the songs used in addition to the patriotic numbers were "Pack Up Your Troubles in Your Old Kit Bag," "Smiles," "I Hate to Get Up in the Morning," "Long, Long Trail," "Keep the Home Fires Burning," "Kentucky Home," "Carry Me Back to Ole Virginia," "Dixie," "America the Beautiful," "Come, Thou Almighty King," "God Forever Glorious," and "God Save Our Boys." A chorus of one hundred from Howard University sang "The Song of Victory."

The slogan was "Everybody sing," and everybody sang, young and old, rich and poor, Government officials and their wives, diplomats, soldiers, sailors, marines and laborers. The truly democratic spirit of Secretary Daniels, Secretary Baker and other officials was demonstrated in their refusing seats on a platform erected for that purpose and remaining with the crowd to sing with their clerks.

To W. Wier, director of the War Camp Community Service, should go much of the credit for securing the co-operation of the Government departments and the closing of these departments at an early hour.

This demonstration in the national capital, where are gathered people from every State and every nation, is a striking proof that the spirit of song has truly entered the hearts of the American people, and it is just this spirit that makes for closer unity and greater contentment. Even after the Song Festival was over the spirit of song remained with the people, and they were heard singing as they sauntered homeward.

W. H.

MARK JEWISH DELIVERANCE

Widely Known Choirs Sing at Metropolitan Opera House

On Tuesday evening, Dec. 17, the Metropolitan Opera House became the scene of a celebration of the deliverance of Jerusalem. The very long program comprised four groups of musical numbers. The first attraction was the Cantors' Association of America (Leon M. Kramer, conductor), giving Schoer's "Omnom Ken" and Lewandowsky's "Hallelujah" (Psalm CL). The choir of the Temple Emanu-El, Kurt Schindler conducting, sang an anthem by Max Spicker, "Fear Not Now, O Israel," with solos which were sung by Inez Barbour, soprano; Mary Jordan, contralto; William Wheeler, tenor, and Frank Croxton, bass. "The Lord Is Merciful and Gra-

cious," Naumbourg, was sung by Cantor Schleger and the choir. Gottfried Federlein was at the organ and Carl Deis at the piano.

The Apollo Club of Brooklyn sang Dudley Buck's "Behold How Good," a "Prayer of Thanksgiving" and the "Lost Chord" by Sullivan, arrangement by Brewer. The conductor of the society is Dr. John Hyatt Brewer. Albert R. Boyce played the organ, and A. R. Norton was at the piano.

The final musical offerings were given by the Paulist Choristers. The numbers were "Lift Thine Eyes," Mendelssohn; "Benedictus," Finn, sung by Joseph McManus; "La Villanelle," Dell' Acqua, sung by Hallett Dolan, and "The Angels and the Shepherds," a traditional carol, sung by a double trio with boy soloists. Father Finn conducted.

Hinkle Soloist at Schwab "Steel Dinner"

Florence Hinkle was again chosen as soloist by Charles M. Schwab for the annual "Steel Dinner" given at his residence on Dec. 6. With Miss Hinkle appeared the Trio de Lutèce and Archer Gibson, organist. This annual dinner given to the so-called "Carnegie Veterans" is a sort of exclusive alumnus of the United States Steel Corporation. Miss Hinkle opened the program with Gounod's "Ave Maria," accompanied by Mr. Gibson, and the Trio de Lutèce. The next was a group of songs sung at Mr. Schwab's request, consisting of five of his favorites, "My Laddie," "Mighty Lak' a Rose," "In the Time of Roses," "Annie Laurie" and "A Perfect Day." The listeners joined in the refrain of "The Battle Hymn of the Republic."

EARLE TUCKERMAN BARITONE

In Recital at Frederick, Md., Dec. 9

The Frederick Post, Dec. 10th, 1918.

"Few of those present will soon forget his superb singing. It can be safely said no singer has appeared on local stages who has given more noteworthy interpretations than Mr. Tuckerman."

The Frederick Daily News, Dec. 10th, 1918.

"Mr. Tuckerman sang with intelligence and evidenced his ability in fine discrimination and artistic finish."

"Reached artistic heights in the Negro Spirituals, especially in 'Standin' in de Need o' Prayer,' arranged by Reddick. His hearers felt that the singer entered fully into the primitive spirit of the black man, and interpreted accurately the emotions of the negro worshipper while preserving the artistic finish of the song."

"Gave Morgan's 'Robin Goodfellow' and Branscombe's 'At the Postern Gate' with tremendous strength and power. The audience showed its appreciation by repeated calls for encores."

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Luigi Montesanto

His Successes with
the

Metropolitan Opera Company

as described by the press of
New York and Philadelphia

Pagliacci

The North American, Philadelphia, December 11:

"Montesanto mimes the part of Tonio with engaging art, and his voice is entirely adequate to the requirements."

Philadelphia Press, December 11:

"Luigi Montesanto has a baritone voice that is big, sonorous. In his acting he is also an accomplished routiniere of the Italian tradition entirely competent."

The Bulletin, Philadelphia, Dec. 11:

"There were half a dozen recalls for Luigi Montesanto, the new Tonio, after his singing of the Prologue, which was given in fine resonant tones and with authority and feeling. His work throughout the performance was of a high degree of merit."

The Italian Evening Journal, December 11 (Translated):

"With the performance of Tuesday night, to judge from the applause and many calls he received, as Tonio in 'I Pagliacci' Luigi Montesanto reconfirmed his great name that was heralded before his coming. He is a valued acquisition to the Metropolitan Opera Company."

Il Tabarro

Morning Telegraph, New York, December 15:

"The strangling of 'Luigi' by the wronged husband, 'Michele,' wonderfully sung and acted by Luigi Montesanto, is easily the most horrific scene ever enacted upon the Metropolitan Opera stage."

Evening Telegram, December 15:

"Luigi Montesanto portrayed with fine artistry the rôle of 'Michele.'"

New York Morning World, December 15:

"Another newcomer was Luigi Montesanto as 'Michele.' The barytone disclosed musical and dramatic understanding."

New York Times, December 15:

"Montesanto sang and acted with vigor and his solo scene was praiseworthy."

Evening Mail, December 15:

"Montesanto as 'Michele' was vigorous and somewhat pathetic as the deceived husband. He sang with dramatic intensity, and he strangled Luigi, choking the confession, 'I love her, I love her,' from dying lips with a touch of shuddering realism."



Evening World, December 15:

"The main burden fell upon Luigi Montesanto, who was the 'Captain Michele.' His impersonation compelled respect."

Philadelphia Inquirer, December 18, 1918:

"... but justice requires that the palm be awarded to Luigi Montesanto, whose embodiment of 'Michele,' in the intensity of suppressed emotion which it suggested and in the sentiment of a heart-breaking grief which it communicated, was an extraordinarily moving and admirable achievement. Montesanto has a voice whose splendid quality was recently commended in these columns, and last evening the promise which his first appearance held out was much more than fulfilled. Montesanto is an artist of whom it will be a pleasure to hear more."

The North American, Philadelphia, December 18:

"Luigi Montesanto, who created such a favorable impression here as 'Tonio' in 'Pagliacci' a week ago, made a moving and pathetic figure of the old skipper, and his resonant voice made the utmost of his reverie."

The Philadelphia Press, December 18:

"In 'Il Tabarro,' Muzio, Montesanto and Crimi are eloquent exponents of the triangle of the basis of the play."

The Evening Bulletin, December 18:

"In the cast notable work is done by Luigi Montesanto as the avenging 'Michele.'"

Italian Evening Journal, December 18 (Translated):

"Luigi Montesanto was full of passion and terrible in his vengeance. His acting was so realistic that his audience was thrilled. We knew of this artist's great success in Europe and South America, and the other night he proved that this success was well deserved."

Singers Should Forswear "Pose," Holds Norman Arnold

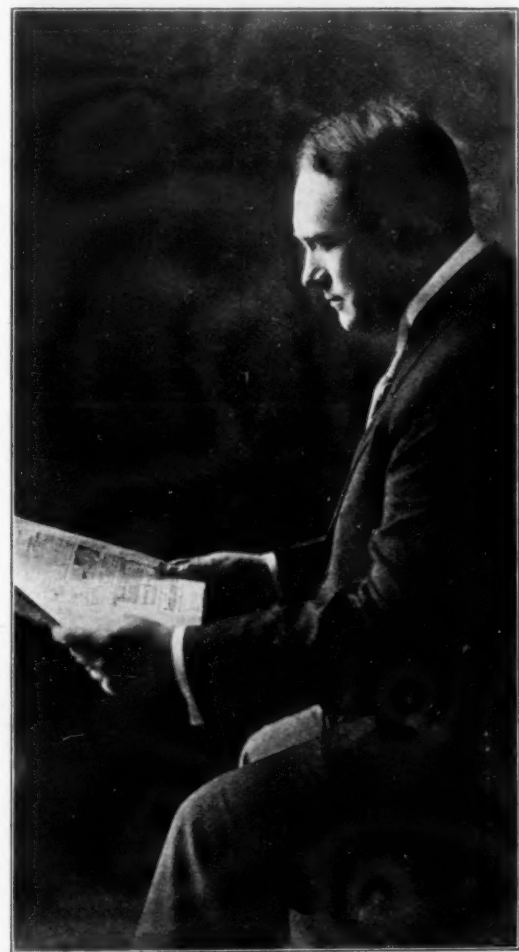
Young American Tenor Finds Singers Too Affected—Believes That "Simple, Direct Utterance of a Composer Brings the More Sincere Response from the Public"

DISCOVERING a tenor is not an easy matter. Tenors are none too plentiful and those who have the qualifications for concert work, generally considered to be more modest than their operatic brothers, often remain outside the limelight even after they are ready for public hearings. It was less than a year ago that Mrs. Antonia Sawyer, the New York manager, on a visit to Boston, heard a young tenor in the studio of Arthur Wilson, widely known in Boston as vocal instructor and music critic of that city's *Globe*. Impressed with his work Mrs. Sawyer decided that here was an American tenor who deserved to be brought forward, and arranged to have him under her managerial wing. Some months later Mr. Arnold made the move and came to New York to live, bringing his family with him.

Since that time the young tenor has been constantly active and has to his credit a number of excellent appearances. His voice, which has both lyric and dramatic qualities, has been praised wherever Mr. Arnold has appeared, and reappearances have been called for immediately. As soloist at the Maine Festivals in Bangor and Portland recently, Mr. Arnold made a hit and his ability was recognized by William R. Chapman, conductor of the Festivals, by giving the tenor half of an evening's program with Mme. Schumann-Heink. He has also been soloist at the Rubinstein Club's concert in November, and at the last evening concert, on Dec. 10, Mrs. Chapman signaled him from his seat in the audience

and asked him if he would appear on the platform and sing "There's a Long, Long Trail" for the audience, as he scored in this song both at the Maine Festivals and at the Rubinstein Club a few weeks before. Mr. Arnold responded and sang the song to the delight of the audience.

Mr. Arnold has been closely associated with this song during the last six months,



Norman Arnold, American Tenor, Who Has Recently Entered the Concert Field

having sung it in many patriotic drives for which he gave his services. His interpretation is considered most individual, both from the musical and vocal standpoints. We met Mr. Arnold the other day in Mrs. Sawyer's office and had a little chat with him. He has a "breezy" personality, is full of vitality and radiates optimism. Mr. Arnold was actually reluctant to speak about himself, but we did learn from him something of what he plans to do.

"I do not know exactly where I ought to place myself," he remarked, "but I think it is in the category of singers who have a chance to progress. At any rate, I hope so. This is the category that wants criticism, make it as harsh and frank as you want to; I can stand it. But at the same time I want to know the 'why' and 'wherefore' of the criticism. In short, it must be constructive if it is to be useful. If there is an idea in it, I want that idea, for I am a fiend for ideas."

Laughingly, Mr. Arnold said that in spite of the accepted idea that singers are unmusical compared with pianists, violinists, conductors, etc., he felt that he was musical in the serious sense of the word. From the age of ten he studied music and as a boy sang soprano in church.

"I can never remember the time when I did not look forward to a singing career. And that career was to use my voice to express the great melodies of the masters, whether in songs or arias of an operatic or oratorio nature. Somebody once said to me that I was a 'melody man,' perhaps that is so, for I do my best

work in songs and ballads that are not of the ultra-modern variety, as I have found in my singing that the simple, direct utterance of a composer brings the more sincere response from the public.

"If there is one thing that I am opposed to, it is the so-called artistic pose which so many of our singers affect. What good does an artist get out of adopting such an unnatural manner? It must take an awful lot of nervous energy to be consistent in posing this way; you have to say things that you really don't think and do the things that you really don't want to do, just because you have adopted the pose. I often wonder when these people get the time to study seriously. Think how much of their time is taken up working out artificial acting! Not for me!" A. M.

MESSAGE IN KANSAS CITY

Orchestra Given Sincere Welcome—
Mischa Elman Opens Cuthbert
Smith Series

KANSAS CITY, Mo., Dec. 17.—Kansas City was one of the fortunate cities of the Middle West to hear the Paris Symphony Orchestra. On last Tuesday evening it appeared at Convention Hall, under the auspices of the Chamber of Commerce, with Burton Pierce as the local manager. Never have visiting artists been so heartily received as on this occasion, and in the audience many were seen who rarely frequent the concert hall. The program was given with exquisite finish.

Last week local music-lovers were favored by a recital by Mischa Elman. This was the opening concert of a series of evening musicales which Dr. Cuthbert Smith has inaugurated. Dr. Smith has only recently located in Kansas City and is supplying a long-felt need in giving our people this series of evening concerts. Mr. Elman gave a delightful concert and set a high standard for the series. The other artists announced on Dr. Smith's course are Mme. Schumann-Heink and Leopold Godowsky.

S. E. B.

YOUNGSTOWN SEASON BEGINS

French Army Band Welcomed—Club
Presents Allee Barbe

YOUNGSTOWN, OHIO, Dec. 20.—The musical season opened with the Sunday evening concert at the Hippodrome by the French Army Band. The first big event after so long a quarantine caused the theater to be filled to overflowing. These splendid musicians and veterans of the great war were given a rousing greeting and were guests of the Red Cross Canteen.

A recital by Allee Barbe, soprano, the first event on the Monday Musical Club calendar, proved to be an evening of much enjoyment. Miss Barbe distinguished herself in the Handel numbers with which she opened her program. Charlotte Welch Dixon assisted as accompanist.

A "Victory Sing" was held in South High Auditorium on Sunday, Dec. 8. The Ohio Works Band assisted. Mrs. Warren Williamson led the singing, with Mrs. F. B. Horn at the piano. The general public of our city is learning to appreciate music through these "sings."

C. W. D.

M. Josephine Wiethan to Lecture During Coming Year

M. Josephine Wiethan, lecturer at Teachers' College, Columbia University, and of the Department of Education of the City of New York, is scheduled for many lectures during the current season. Her subjects, the majority of which are illustrated, include three lectures on "Sound Reveries of the Tone Poets," "How Music Tells a Story—Descriptive Music," "Architecture in Music—Design and Form," "Modern Tone Painting—Shift from Tone to Color," "The Music of Shakespeare and Queen Elizabeth," "Songs of the People—Unwritten Music," "Classical Music—Difference Between Classical and Non-Classical," "The Sonata—Development and Growth," "Romanticism in Music and Content of Music."

MR. LAWRASON DONS CIVILIAN GARB AGAIN, RESUMING TEACHING



Arthur Lawrason, Widely Known New York Vocal Instructor

Arthur Lawrason, the widely known New York vocal teacher, who as an army song leader has given earnestly of his services to aid the country's cause, resumes his civilian activities on Jan. 1. After New Year's Day Mr. Lawrason will again be located at his old address in New York and will take up studio work interrupted by his war duties.

Philip Bennyan Back from Service with the Marines

Philip Bennyan, the young baritone, was discharged from the service on Saturday, Dec. 21, after having served in the U. S. Marine Corps during the last year. Mr. Bennyan is immediately resuming his professional work and will be heard in opera and concert this season.

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HERTZ WINS HONORS IN BRAHMS' 'FIRST'

San Franciscans Yield to Spell of
Master's Work—Other
Local Events

SAN FRANCISCO, CAL., Dec. 18.—The San Francisco Symphony Orchestra presented a program which was in some respects unusual at its concerts of last Friday and Sunday afternoons. The Brahms C Minor Symphony was magnificently played. Some disappointment had been anticipated, for it was felt that a symphony of Brahms, as this orchestra would play him, could not appeal with the same warmth and beauty of tone as some of the other works which had been presented. But the persuasive baton of Mr. Hertz and the intelligent appreciation of the master's ideas on the part of each player in the organization produced effects which soon won the enthusiastic interest of all who were present. The violin solo, played by Louis Persinger, was especially beautiful, and for it an encore was demanded but not given, for encores are strictly barred from the orchestra's programs. Moussorgsky's "Une Nuit sur la Mont Chauve" afforded a pleasant transition to the last number of this program, Smetana's Overture to "The Bartered Bride."

On Tuesday evening, the Shavitch-Saslavsky-Bem Trio was heard in the Italian room of the St. Francis Hotel. The Debussy Sonata for violin and piano was the first number. This was splendidly interpreted and was followed by a trio by Charles Wakefield Cadman, the arrangement of which was revised by the composer especially for these musicians, who visited him in his Los Angeles home last summer. The third number was the ever-popular Dvorak Trio, Op. 65. A large audience was present.

Arthur Farwell, head of the music department of the University of California, will soon be heard in a course of five lectures at the San Francisco Library under the auspices of the University Extension Center recently established there. A large attendance is anticipated, as Mr. Farwell brings to his work an enthusiasm to which California is ever ready to respond. At the recent election of the San Francisco Music Teachers' Association, he was unanimously chosen president in place of George Kruger, retiring after three years' faithful service. Other officers elected for the coming year are George Joseph Jacobson, vice-president; Alice Keller Hox, secretary; Mrs. A. F.

Bridge, treasurer, and Mme. Emelia Tojetti, Pierre Douillet and Frank Hess, directors.

The Pacific Musical Society held its fortnightly meeting in the Colonial Ballroom of the St. Francis Hotel on Thursday evening. There were many present, and an excellent program was enjoyed. After a short talk by the president, Mrs. John McGaw, outlining some of the club's activities, Raymond White was introduced. His brilliant piano playing created quite a sensation, and so also did the violin work of Mildred Wright, who followed him on the program. The vocalists were Mrs. Ward Dwight, mezzo-soprano, and Mrs. Arthur J. Hill, lyric soprano, who delighted with their pleasing selections and good work. Of special interest was "Dawn," a song composed by Josephine Crew Alwyn, who was accompanist for Mrs. Hill. Theresa Ehrman and Beatrice Becker were the other accompanists.

A special program was given at the Palace of Fine Arts on Sunday afternoon in honor of Mme. Emilia Tojetti, who has so ably directed the series of concerts given there. The Women's Auxiliary, Mrs. James Fife, chairman, was in charge, and among the prominent musicians appearing were Mme. Rose Relda Cailleau, Mabel Hughes Baalman, Theresa Ehrman, Gerda Wismer Hoffman, Arthur Conradi, Lawrence Strauss, Frederick Biggerstaff, Charles Mallory Dutton and J. Nilsen Laurvik. E. M. B.

Earle Tuckerman Scores at Hood College, Frederick, Md.

FREDERICK, MD., Dec. 12.—Earle Tuckerman, the New York baritone, recently gave the second recital in the Hood College "Artist Series." Seldom has a more enthusiastic audience gathered in Seminary Hall. He was in fine voice. His first number, "Vision Fugitive" from Massenet's "Herodiade" was sung with intelligence and good voice, making a fine impression. This was followed by four groups of songs with a view to the progressive development of impression, from the more tender and delicate to the strong and heroic. The earlier groups showed the artist's ability at fine discrimination and artistic finish. "She Never Told Her Love," Haydn, and "Little Sleeper" by Franke-Harling, were particularly pleasing. Three songs in the second group were dedicated to Mr. Tuckerman. The audience liked the third group still better and few of those present will soon forget his superb singing of the H. T. Burleigh "Negro Spirituals" in this group. In these Mr. Tuckerman seemed to reach the height of his powers. It can be safely said that no singer has appeared on the local stage whose diction and interpretative powers surpass Mr. Tuckerman. The audience demanded many encores at the end of the program. Rose Birely, of the conservatory faculty provided accompaniments of a superior order and won marked approval.

BALTIMORE GIVES HOFMANN WELCOME

Pianist Appears with Damrosch
Forces—Good Audiences for
Creatore Opera

BALTIMORE, MD., Dec. 17.—The attendance at the New York Symphony Society concerts is steadily increasing, last night's concert, the second of the local series, showing a big advance over former audiences. This may partly have been due to the choice of soloist, for Josef Hofmann is indeed a drawing card and on this occasion did not fail to fill the Lyric. Seldom has a local audience heard such an interesting interpretation of the Liszt Concerto, in which technical skill and masterful comprehension were ideally blended. The "New World" Symphony of Dvorak, the Serenade for Strings of Tchaikovsky and the March from Rimsky-Korsakoff's "Le Coq d'Or," the latter being a novelty to a Baltimore audience, gave Mr. Damrosch opportunity to display the ability of the orchestra in its various departments.

Baltimoreans had their week of opera, as given under the capable direction of Signor Creatore, with his company at the Academy of Music during the past week. Popular prices and adequate productions made this week of opera really beneficial to a large following, which represented both the masses and the classes. From boxes to the gallery each night and matinee, a capacity audience gained enjoyment through the conscientious presentations given by the members of this company. Signor Creatore directed in his vigorous manner and gave well-known scores touches of Latin enthusiasm that appealed to the hearers. The repertoire consisted of "Aida," "Rigoletto," "La Triavata," "Il Trovatore," "Martha" and the double bill, "Cavalleria Rusticana" and "I Pagliacci." The casts were well chosen, giving prominence to American trained singers and native born artists. Among these were Orville Harrold, Jean Gordon, Henrietta Wakefield, Kathryn Lee, Ethel Harrington, Alice Hesler and Greek Evans. The European singers were Regina Vicarino, Alma Falco, Giorgi Puliti, Alfredo Valenti, Virgilio de Watt, Amadeo Baldi, Giuseppe Monti, Amelia Lamanina, Salvatore Sciaretti, Mario Scala, Alberto Doni, Serge Zanco, Louisa Darcelee, Carlo Anschui, Mario Falante and Ester Ferrabini.

The interest aroused through the week of opera and the attention shown to the work of the American singers in the cast was recognized by the management of the War Thrift Stamps committee, who, feeling that public regard had been established during the excellent performances, invited the members of the company to contribute their services in a general appeal to increase the sale of stamps. Among the singers who worked indefatigably was Katherine Lee, who sang before an audience of school children at St. Wencelaus School, when Gen. W. Bladen Lowndes presented the school children with their quota flag, which marks their sale of stamps as totaling \$31,445.

Christine Schutz, contralto, of New York and formerly of Baltimore, gave a recital at her former home church, the North Avenue Methodist Church, Baltimore on Sunday evening, Dec. 15. Miss Schutz has gained reputation as an oratorio singer, and her broadened art was much enjoyed at this concert. F. C. B.

Lieutenant Richards Finishes Successful Tour

Lieut. Percy Richards, basso, has just returned from a successful concert tour, which included appearances in Wisconsin, Michigan, Iowa, Ohio, Pennsylvania, New Jersey and Long Island, under the management of the Redpath Lyceum Bureau. A second tour is scheduled for Dec. 26, which will take him to California, Colorado and the far West.

The Boston Critics Praise Unanimously

A U LACROIX O R E

AMERICAN PIANIST

in her Boston Recital, Dec. 7, 1918



Her interpretation, by reason of her uncommonly beautiful touch, her musical understanding, was only one of the features of an unusually interesting concert.—Philip Hale in Boston Herald.

Miss La Croix was the discerning, discriminating, characterizing musician who imparts to her hearers the design, the substance, the intrinsic voice and quality of the piece in hand, yet of herself heightens the contours, warms the matter, animates or deepens the suggestion.—H. T. Parker in Boston Transcript.

Her art is uncommonly poetic and mature in conception, poised, refined in values, saying important things quietly but with much significance, gaining effect by contrast and gradation. Tonal beauty remains, however strong the dramatic emotion.—Olin Downes, Boston Post.

She is a pianist of not only abundant technical resource, but an artist who uses her head as well as her hands. Her intelligent conception of all that she undertook, her poise, her well-thought out and convincing interpretative skill matched the abundance of ready technique that seems never to falter.—Boston Globe.

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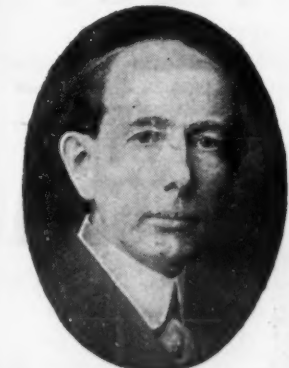
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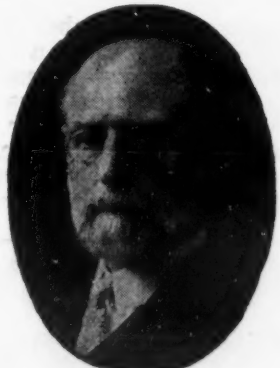
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PHILADELPHIA 'BLUE' LAWS UNDER FIRE

Leading Theologian Demands Opportunity for Public to Have Sunday Music

PHILADELPHIA, Dec. 22.—The dispute over free concerts by the Symphony Orchestra was brought to a focus to-day when the Rev. Dr. David M. Steele, rector of the Episcopal Church of St. Luke and the Epiphany, Thirteenth and Spruce streets, came out flatfootedly in favor of the project.

More than this, Dr. Steele, who is regarded as one of the ablest of his profession in Philadelphia, favors a most liberal observance of Sunday, even to the point of opening all other places of secular amusement which are open during the week. There can be no question his views will go far to aid in giving Philadelphia music on Sunday.

For several weeks there has been a sharp discussion of the application for a municipal appropriation of \$10,000 to provide Sunday concerts free to the public at the Academy of Music and given by the Philadelphia Symphony Orchestra. Under the ancient law of 1794—known commonly as part of the "blue" laws—it is forbidden to give any concert or have any amusement at which price of admission is charged. Consequently, what few concerts have been held on the Sabbath here have been paid for by public spirited and broad-minded men out of their own pockets and the public admitted by card.

This year Mayor Thomas B. Smith came out in favor of an appropriation by City Councils for concerts, and it was hoped the sum of \$10,000 would be voted. Public sentiment was and is decidedly in favor of the concerts, and but for the fact that the entire city budget has had to be trimmed to the bone to meet expenses, the funds probably would have been granted.

Speaking on the question of a liberal Sunday and music, Dr. Steele to-day said:

"Long debate upon this subject—of a kind—has become tiresome. Arguments regarding it have been worn threadbare. There are questions that are old, in fact, but which become new in form every season. A couple of years ago it was baseball. Last summer it was entertainment of soldiers and sailors. Now it is the Sunday concerts.

"I frankly state a thesis. I wish every soldier and every civilian, and every one

else were allowed to do everything on Sunday that the law does not forbid on weekdays.

"I am for Sunday concerts, certainly—for people who qualify. They ought to be an incident, however, a merest factor out of many in the holiday's enjoyment, after that day has been earned by its observance as a holy day. They are good in themselves, but they are not a substitute for something better. Music can supplement worship; it can never take its place. A symphony is not a Te Deum. But there is place on the same day for both."

There is talk of applying to the State Legislature, which meets in January, either for an appropriation for the Sunday concerts, or for abrogation of the law of 1794 which now prevents the Philadelphia Orchestra from playing for an admission fee. T. C. H.

MANY CITIES PLAN RETURN DATES FOR HULDA LASHANSKA



Hulda Lashanska, Gifted Soprano

There used to be a standing joke in one of the musical bureaus about some artists who invariably reported after a concert that "they want me back again." Sometimes the return engagements materialized and sometimes they did not.

So far, the story does not fit Mme. Hulda Lashanska very well, but three out-of-town managers in one week have written that refrain regarding her.

Mme. Lashanska sang in Detroit with the Detroit Symphony Orchestra, and while she was on her way from that city to Columbus, her next engagement, a letter asked that arrangements for another date be made. Columbus, too, asked for a return engagement. Then Mme. Lashanska reached Cleveland, repeated her successes and was again re-engaged. Dayton was her next stopping place, for a joint recital with Royal Dadmun, at which both artists scored a triumph.

Alfred Laliberte Weds

MONTREAL, CAN., Dec. 14.—Alfred Laliberte, well-known pianist and exponent of Scriabine's music, was married here to Lucienne Boucher, formerly of Paris. R. G. M.

CLEVELAND HEARS MANY ORCHESTRAS

New Local Forces Give Promise of Fine Things—Three Visiting Symphonies

CLEVELAND, OHIO, Dec. 19.—With the program originally planned for its second concert given at its opening event, and that of the first concert performed at what should have been the third, but because of postponements was really the second of the series, the season of the Cleveland Symphony Orchestra is at last well under way. Three other orchestras have recently given concerts of special interest to the musical public of this city. The New York Symphony Orchestra has been heard twice, in an evening concert at which Margaret Matzenauer was soloist and in a young people's matinee with Lila Robeson, contralto, as assisting artist. Mr. Damrosch presented the Beethoven Seventh Symphony, a Debussy quartet arranged for string orchestra, and three numbers from Delibes's ballet, "Sylvia." Mme. Matzenauer was in gorgeous voice and sang two patriotic numbers besides the arias on the program.

For the afternoon concert of Dr. Damrosch's orchestra the children and young people turned out in unusually large numbers. Many grown-ups were also present, and were delighted not only with the conductor's explanatory remarks, but with the splendid singing of Miss Robeson.

The Philadelphia Symphony Orchestra, Mr. Stokowski conducting, presented a Tchaikovsky program without soloist. Of course, the immortal "Pathétique" Symphony was performed. To many members of the audience this seemed the best orchestral concert Cleveland had ever heard. Mr. Stokowski's Philadelphians are great favorites here and have been engaged for two other local appearances.

The Russian Symphony Orchestra, Modest Altschuler, conductor, gave a benefit concert for the Cleveland Woman's Club. With Lila Robeson as soloist, the orchestra drew an enthusiastic audience which completely filled Grays Armory.

The newly organized Cleveland orchestra, under the baton of Nikolai Sokoloff, has also been heard in a benefit concert, arranged by the Rev. John Powers for St. Ann's Church. Father Powers, as soloist, was much liked. The orchestra, which is under the management of Adela Prentiss Hughes, promises much for the musical future of the city.

The Singers' Club began its series of three concerts auspiciously last week with Royal Dadmun as soloist. Despite the thirty-three stars on its service flag, this chorus of male voices gave, under the direction of Albert Rees Davis, a performance which was up to its usual standard of excellence and which attracted as great interest as ever. Mr. Dadmun has been heard before as soloist with this organization.

The series of Friday Morning Musicales given at the Hotel Statler, although it was late in starting, has already presented three brilliant attractions. Raoul Laparra, with the assistance of Helen Stanley, soprano, presented his cycle of Spanish songs and piano numbers in a program which proved intensely interesting to lovers of folk-music and songs of historical significance. Mischa Levitzki, pianist, the next attraction of the series, offered the Schumann G Minor Sonata and, by his splendid performance of it, excited as much admiration as at his recital of last season. Reinald Werrenrath and Mme. Lashanska made a brilliant combination for the third event. The baritone was in fine voice and satisfied his Cleveland

admirers as on former occasions. Mme. Lashanska's beauty of person charmed as well as her beauty of voice.

The audience which gathered for the concert given by the Société des Instruments Anciens, under the auspices of the Fortnightly Musical Club, was unfortunately very small because of a strike of street-car employees. The next concert of this society brought piano, violin and vocal numbers finely performed by Dorothy Price, Camille Firestone and Mrs. June Elson Kunkle, all of them members of the organization.

On Tuesday last Schumann-Heink included six stirring patriotic songs among her offerings at the concert which she gave in the Armory to a crowded house. In the course of a heart-to-heart talk to her audience, the great contralto remarked that this was the twentieth concert she had given in Cleveland, that she had grown up with Cleveland's music season, which she declared was now one of the finest in the country, and that she hoped the city would give its fullest appreciation and support to its fledgling orchestra.

Musical activities at the Museum have consisted of additional lectures by Thomas Whitney Surette, one of them (on folk-music and the works of the great song-writers of Russia, France and England) given with the assistance of Boris Saslawsky, the baritone, being particularly much enjoyed. The Museum was also the scene of a lecture by Dr. Koechlin of the French Educational Commission. A. B.

BISPHAM SINGS "THE CONGO"

MacDowell Club Hears Tenor Give Bergh Fantasie—Cooper Plays

A rare artistic alliance is that of Arthur Bergh, David Bispham and Vachel Lindsay, as was apparent in the reading of "The Congo" at the MacDowell Club on Dec. 22. With Mr. Bergh at the piano, Mr. Bispham gave a gripping vision of the grotesqueries, ecstasies and religious fervor of the Negro. A group of four songs by Dr. F. Morris Class, with the composer at the piano, found unusual favor. They included "Why Does the Azure Deck the Sky?" "The Elf Knight," "The Hermit," "Old Roses." Charles Cooper, the pianist, who was in fine fettle, gave four poems by MacDowell, "The Eagle," "The Brook," "Moonshine" and "Winter," and also the same composer's "Improvisation," Op. 46, No. 4. Another group by the pianist included Liszt's "Un Sospiro" and four Chopin numbers. Several encores were demanded.

What Causes Yawning at a Symphony Concert?

According to Cyril Scott, if a person yawns during a symphony concert and twists his program instead of being absorbed in the music, it may not be his reprehensible fault. It may be due to an undeveloped pituitary body, which is located in the brain back of the temples. Mr. Scott says this pituitary body is highly susceptible to musical vibrations if properly developed.—F. H. Collier in St. Louis Globe-Democrat.

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New York, December 28, 1918

A WORD TO PROGRAM-MAKERS

Among the enormous library of musical literature bequeathed to the world by an industrious line of creators only a few sheaves give out the divine fire. Yet it is a fact, as singular as it is sad, that some of the most transcendent pages ever penned are relegated to comparative obscurity while others, by men of infinitely inferior metal, are given an honored place in programs everywhere. This watering of weeds is due partly to ignorance, partly to bad taste, partly to commercialism, and partly to lust for applause, a lust which drives music-makers of every stripe to pander to the most shallow-minded and superficial of listeners. If a thing tickles the ear-drums and produces "enthusiasm," it is stamped effective and put in a convenient place for early repetition. Now sugar-candy is a wholesome thing in small quantities, but only an imbecile would make sevenths of his diet consist of that confection. Our audiences need more bread and beefsteak. They are being fed up with desserts and spices, with the dead certainty that their tastes are rapidly becoming perverted. Musicians apparently fail to realize that a heavy responsibility has been laid upon them. Unless they are alive to that responsibility and discharge it with full honesty and seriousness, future generations will harbor the cheapest of musical tastes.

Audiences need more Palestrina, Rameau, Gluck, des Prés, Haydn, Mozart, Beethoven—and Bach. Other mighty names might be listed, but these will serve the purpose. Rameau is considered by many earnest musicians as the greatest French musician that ever lived. Do we hear much of his music these days when all the world has so warm a place in its heart for France?—Indeed we don't; but we do hear Berlioz, and Dukas, and Ravel, and Saint-Saëns, *et al.* And consider Bach, the apex of a glorious triangle. This marvelous man wrote hundreds upon hundreds of deathless pages—concertos for one piano, two pianos, three pianos, violin, 'cello; masses, sonatas, cantatas, fugues, inventions, and works in other forms. Bach's music is performed much oftener than Rameau's, true; yet considering its quantity and matchless quality it really suffers from neglect. Some of those inventions—gems of dazzling ray—why don't recitalists play them? They are more modern, many of them, in the true sense of the word than the latest effusions of a Stravinsky or an Ornstein. Conductors deliberately put aside some of the grandest and most luminous choral music ever set down in favor of the mouthpieces of mediocrity. Soloists neglect the obscurer masterpieces of Bach for the flashy rhetoric of Tchaikovsky.

So it goes. The condition may improve; we devoutly hope so. Meanwhile, we have one word, one name, above all others for program-makers—Bach.

ON AMERICAN CHORAL MUSIC

A strangely, wonderfully, joyously chaotic time, we enter on now. Hardly have we begun to grasp the fact that the wholesale slaughter of men's bodies, minds and souls has reached its end, than the new condition shows us problems growing out of the old; as deep though mercifully not so harrowing. America flung herself with such passionate efficiency into the struggle that tremendous forces were generated by her gesture; these, too great to waste or to turn in on herself, must be redirected into other channels. It is like harnessing Niagara.

We found one of the most amazing manifestations of unsuspected resources when we turned to music, not merely to divert, but to aid and to sustain our soldiery. We found that our men were not only willing to listen with joy when trained artists sang to them, but that they responded beyond all expectation to the suggestion to sing, themselves. Testimonies came in by the hundreds to prove not only what joy the men took in song, but what latent talent they developed in singing.

And now the soldiers are returning; shiploads of them. Many will bring to their old avocations their new habit of song and of joy in song. What are we going to do in the line of utilizing that force? Can we not train it for something a little finer in musical essence and more elevated in thought than "I Hate to Get Up in the Morning" and "K-K-Katie"? These songs and their ilk, it is not to be ignored, sufficed splendidly not only for the main purposes, but also developed that latent interest now a strong factor.

But how about the thousands of compositions for men's choruses written by Americans for these Americans? On our shelves are chorals by Bliss, Parker, Rogers, Saar, Buck, Chadwick, Hadley, MacDowell. That "chance for the American composer" of which we hear so much and would like to see so much more is here in one important branch of music. The Liederkrantz and the Männerchor were developments of the German's age-old love of song and of his training in the art; the choral societies of England grew naturally out of the Englishman's craving for music in his daily life; the Swedish singing organizations developed their efficiency for the same reason. One might say of America, as in the old song about the ships and the men, "We've got the music, we've got the composers, we've got the singers, too." We ought to have the choruses organized, not only in every city, but in every town and every village of America.

MUSICO-THERAPY

As noted elsewhere in this issue, Columbia University has instituted a new course which, under the name of musico-therapy, will deal with the scientific application of music as a cure for nervous disorders. Somewhat of a departure is here, even for an institution noted for its open-mindedness to the new in movements; though the underlying idea is as old as the day when David, the harpist, is reputed to have cured the nervous depression of Saul, the king. But an especial interest attaches to the departure, in the minds of many, because of the use that may be made of the study in benefiting the gassed, wounded or shell-shocked soldier.

It is a marvelous thought that the same art that kept the soldier's mind cheerful and helped make his spirit brave should lay its healing hand upon his body when its nerves are shattered in the performance of his duty.

COSIMA WAGNER

With the passing of Cosima Wagner, widow of Richard, an extraordinary figure is removed from the contemporary life of Europe. Perhaps the great war has taken from us the power to be very deeply impressed by the adding of any one individual's name to a necrology that counts millions, that began with a Pope, Pius X, and included a Kitchener and a dethroned Czar.

But not only were there staged in the personal history of this woman events of such tremendous importance as the dethroning of kings, both of the physical and intellectual worlds; it was given her, in her passionate devotion to him whom she adored as man and revered as master, to perpetuate a musical kingdom, and to see it fall. At least, she saw its interregnum. For simultaneously with the crash of that government which her Richard had hated and fought in his Dresden days, there has grown in many lands a distaste, almost a banning, of the music-cult of which he was master and head. Storms nearly as wild as those which raged about his person in life have flamed as to the giving or not giving of his music.

Time will do away with that controversy, as it has with others; but the Bayreuth of Frau Cosima, the "sacred city" for music pilgrims, is as dead as its founder and its priestess. "The old order changes, giving place to new"; only the memory of that unique love remains. It may be that the thought of it will draw its softening veil over scandal, over war hatreds, even over just criticism of the Bayreuth methods and the "Bayreuth tradition."

PERSONALITIES



Photo by Press Illustrating Service

Maurice Dambois in a Real "Recital Intime"

The activities of Maurice Dambois, the young 'cellist who has brought us so much of the feeling of his native Belgium, often take him far afield. But he appreciates an occasional hour like this when, his wife at the piano, he can put some of that home spirit into work that becomes literally play.

Amato—Pasquale Amato, the noted baritone, will be among the artists who will lend brilliancy to the Bracale Opera season, to open shortly in Havana.

Damrosch—Dr. Walter Damrosch was recently elected vice-president of the National Institute of Arts and Letters. This body is the parent of the American Academy of Arts and Letters, which is assuming great importance in the art-life of our country.

Garden—Mary Garden took a unique part in the wonderful celebration in Paris attendant on the signing of the armistice. A French officer who recognized her declared that the populace must have a song from the famous exponent of French music. "And there and then, in the street," says Miss Garden, "I sang to the crowd."

Spalding—Albert Spalding, the American violinist, writes from Rome that he is busily working on a number of new compositions, for piano alone, violin and piano, and some songs. One of the latter is a setting of the Lovelace poem, so appropriate to these days in its expression of the soldier's farewell, "I could not love thee, dear, so much, loved I not honor more."

Caruso—Mr. and Mrs. Enrico Caruso will revive a custom which once struck a joyful note in the winter social life of New York, but which has almost completely lapsed in recent years. They will be "at home" on New Year's Day. The reception, one of the few incidents of the kind on the first day of 1919, if not the only one, will be in the foyer of the Knickerbocker Hotel during the afternoon.

Schofield—On the same day that he was released from the U. S. Navy service, Edgar Schofield, American baritone and soloist at St. Bartholomew's, New York, was engaged to sing with the New York Symphony Society on Dec. 26 and 28. The Gala French program of these concerts is to include the performance for the first time of Lili Boulanger's cantata, "Faust et Helene," and it is in this that Mr. Schofield is to sing.

Bonnet—Of Joseph Bonnet, the distinguished French organist, now in America on leave of absence after service in the French army, an amusing story is told. He was passing with his regiment through a village near the frontier, shortly before coming to America. The parish church had an organ and some of the men asked Bonnet to play on it. Soon the church was filled not only with the soldiers but with the villagers. One of these said to another, when the artist had finished: "He plays so beautifully, and he's only a corporal. Why, he couldn't play any better if he were a general!"

Miller—Four engagements totaling forty-three weeks, during which she has sung eight different leading rôles, is the remarkable record of an American girl's first year on the operatic stage. Last November Ruth Miller began a twenty-four weeks' engagement with the Metropolitan Opera Company, following which she sang five and one-half weeks with the Pittsburgh Opera Company in both Pittsburgh and Philadelphia and an equal length of time at Ravinia Park, near Chicago. Now she is completing an eight weeks' engagement with the Society of American Singers at the Park Theater.

De Lamarter—Eric De Lamarter, composer of the incidental music for Maeterlinck's "The Betrothal," now being given in New York, gave out some interesting ideas recently in connection with his construction of these melodies. "It has been," he said, "the most fascinating and the most engrossing experience of my composition work. The aim was to produce all possible color varieties, with finesse as the ideal (which, I believe, is the secret of Maeterlinck's wizardry) and, above all, plasticity of expression. These ideals demanded the help of such a conductor as Theodore Spiering, whom we were very fortunate in securing."



BY CANTUS FIRMUS

THE Prussians are turning to "jazz" music, according to the New York *Telegraph*. This is only one of the reasons why Americans should leave it alone.

Of Course We Expect a Part of the Royalties

Why don't some of our enterprising song writers set the text of the most famous of all Christmas phrases: "Why, it's just what I wanted!"

After all, the "Oberon" revival may be timely. There are several allusions to the freedom of the seas in the opera, for instance, in the aria, "Ocean, Thou Mighty Monster."

"Carmen": Lady of Wealth

The *Music News* recently pointed out that a certain interpreter of *Carmen* adorned herself with valuable jewelry in one of the acts. The singer takes pains to inform the writer that *Carmen* was doubtless well supplied with money, being a very naughty woman who wouldn't stop at anything, not even robbery.

Now we want some one to explain that *Carmen* was one of the vice-presidents of the tobacco trust and only worked in the cigarette factory to while away her idle hours.

"ILL TOBACCO"

A New Opera in One Act

HUSBAND: Come!
WIFE: Bah!
LOVER: Come!
WIFE: Yours!
LOVER: To-night!
HUSBAND: Caught!
LOVER: A-h-h-h (Dies).
Curtain

Program Notes

Brahms was a precocious youth, if we are to credit the program notes of the San Francisco Symphony. The program declares that the great contrapuntist was born on May 7, 1833, and died on April 3, 1897. On another page it is recorded that Smetana was born in Bohemia and died in Prague—like the gentleman who was born in America and died in Washington, D. C.

Editor Gustav Saenger of the *Musical Observer* wants to know why some imported futurists' compositions can gain a respectful hearing, while "numberless ambitious and creditable American

works must go begging for a performance."

If we knew the answer to this one, Mr. Saenger, we might be wise enough to explain why unspeakably mediocre operas are produced, while respectable native works go abegging.

An Appeal

While Mr. Wilson and the other three or four gentlemen are arranging the future of humanity, will they be so kind as to abolish the managers who give reviewers seats which are far removed from the aisle?

ROCHESTER'S WEEK RICH IN EXCELLENT CONCERTS

Seidel, Schumann-Heink and Rosenblatt Heard—No News from Hochstein for Some Time

ROCHESTER, N. Y., Dec. 10.—The latest violin prodigy, Toscha Seidel, was introduced to Rochester as soloist with the Rochester Orchestra, Hermann Dossenbach, conductor, at its concert at Convention Hall on Dec. 9. He astounded the audience with his musical gifts, being recalled ten times after the Tchaikovsky Concerto. His two numbers with piano were Achron's "Hebrew Lullaby" and Sarasate's "Gypsy Airs," and the unbounded enthusiasm of his audience forced him to add many encores. The orchestra program was made up of Italian numbers. The audience was large.

On Dec. 6, Mme. Schumann-Heink delighted an immense crowd at Convention Hall with a program of English numbers. She had her splendid accompanist with her, Mrs. Katherine Hoffman, and a second assisting artist, Nina Fletcher, violinist, who besides playing two violin obligatos, gave Tartini's Sonata in G Minor, a Canzonetta by Clayton Johns, and the Mazurka by Zaszycki with beautiful tone and fine technique. The great singer received an ovation after the concert. A musical novelty was presented on Monday, Dec. 2, in the person of Josef Rosenblatt, cantor-tenor, whose beautiful voice was heard in concert at Convention Hall in a most unusual program. The audience, fairly large, was most enthusiastic. The assisting artist was David Ross, pianist, who accompanied Cantor Rosenblatt with skill, and showed his ability as a soloist in four piano numbers.

Under the direction of the Western New York Chapter, American Guild of Organists, a memorial service was held

in Christ Church Sunday afternoon for Walter E. Carter, who died Oct. 23. Mr. Carter was former dean of the chapter and for sixteen years organist and choir-master of Christ Church.

A special choir of Rochester singers, under the direction of Norman Nairn, assisted in the program.

All musical Rochester, as well as his family and many friends here are hoping for news of David Hochstein, the violinist, whose home is in Rochester, and who has not been heard from in many weeks. M. E. W.

GRETA TORPADIE HAS AID OF ORNSTEIN IN RECITAL

Soprano Presents Group of Futurist Songs on Program of Philadelphia Appearance

PHILADELPHIA, Dec. 17.—On Wednesday evening, Dec. 11, Greta Torpadie, soprano, appeared at the Little Theater in a concert for which she had the assistance of Leo Ornstein.

The program began most sedately with numbers by Handel, Purcell and Bach. These were followed by several Scandinavian folk-songs, beautifully given, somewhat in the manner of a lecture-recital, for Miss Torpadie read the lyrics before singing. One of these selections was the "Efteraar" of Lange-Muller; they included also "Aftenstimning" by Stenhammer, "En Slanda" by Sibelius, "Sne" by Lie and "Ingrid's Vise" by Kjerulf. Her singing of Lie's "Sne" was particularly notable, for it showed that she was a consummate master of pianissimo coloratura effects.

It was for a group of his own songs that Mr. Ornstein became Miss Torpadie's *soi-disant* assistant. These songs were "The Raindrop," "The Nightingale," "Mother Croon" and three Moorish pieces. Each of them was distinctly futurist in thought, construction and interpretation. Of course, there were moments when any hearer who was kindly affectioned toward the classics must have felt like tearing his hair and rushing from the hall, but so far as it was possible to observe, all the members of the audience kept their places.

For her final offering Miss Torpadie had chosen a "Berceuse" by Rhene-Baton, Saint-Saëns's "Guitares et Mandolines," Loeffler's "Les Paons" and a couple of Debussy's songs. T. C. H.

SCRANTON HEARS MISS GIVEN

New Violinist's Recital Interests—Werrenrath and Ganz Also Heard

SCRANTON, PA., Dec. 14.—Thelma Given appeared in the Philharmonic course at the Century Club, Friday evening, Dec. 13, under the local management of Frank J. O'Hara. The program opened with the Vitali "Chaconne," followed by a "Romance" by Kryjanowsky. The central number was the Paganini D Major Concerto, which she played wonderfully well, but she did her best work in such pieces as the Norwegian Dances by Halvorsen and the Weber Larghetto. Her final number was "The Last Rose of Summer," as arranged by Auer, and dedicated to Miss Given. She did not play with so rich a tone in this number as in some of her others. L. T. Gruenberg was her excellent accompanist.

On Monday evening, Dec. 9, Reinald Werrenrath, baritone, and Rudolph Ganz, pianist, were heard in the town hall in the Keystone concert course. Both artists were called on for encore after encore when they had finished their excellent program.

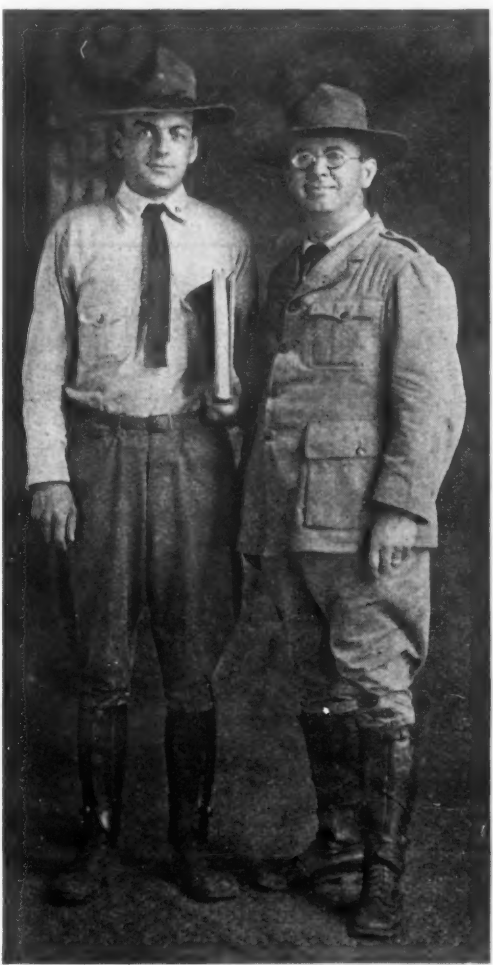
Mrs. Blair Suspends Musical Work in Washington for Season

DETROIT, MICH., Dec. 15.—Mrs. A. M. Blair has resigned from all musical activities in Washington, D. C., and is at present living with one of her sons in this city. She therefore will not conduct her choruses in the capital city this season. Mrs. Blair was one of the first to include the "Star-Spangled Banner" and "America" on her programs, doing this two years ago on her return from England before we had entered the war. Her choruses met with marked success in Washington.

Giovanni E. Conterno Opens Own Studio

Giovanni E. Conterno of the teaching staff of the College of the City of New York has established a studio in Carnegie Hall. Mr. Conterno will teach harmony in classes and will also devote part of his time to coaching in concert and opera repertoire. Mr. Conterno is a composer of experience, and has put to his credit three operas.

ABLE MUSICIANS LEAD SINGING AT CAMP SEVIER, S. C.



Gerard Chatfield, Associate Music Director and W. B. Carlton, Song Leader for the "Y" at Camp Sevier, S. C.

W. B. Carlton, song leader, and his associate music director, Gerard Chatfield, at Camp Sevier, South Carolina, are seen in the above picture on their way to a regimental "sing." Before taking up army song leading Mr. Carlton spent ten years as a voice teacher in Knox Conservatory of Music, Galesburg, Ill., and other institutions in the South. Mr. Chatfield, who is the pianist at this camp, formerly was in charge of the Pianola recitals given by the Aeolian Company, and was a member of the choir of St. Marks-in-the-Bouwrie, New York. He is in service with the Y. M. C. A.

Messenger Works in New York Library as Gift of Composer

Owing to the limited funds at the disposal of the New York Public Library, an appeal was made to André Messenger, the eminent conductor of the Paris Conservatoire Orchestra, as soon as he arrived in the United States, to contribute some of his works. The request came from the Astor Library, and the gentleman through whom it was made said that the need was urgent, as they did not even possess the score of "Veronique." As a result, copies of "Veronique," "La Basoche" and "Fortunio" have come to hand and are awaiting the return of M. Messenger from his tour of the leading cities in the United States, so that he may autograph them before presenting them to the library.

Carl Bergmann Heads Second Violins in St. Louis Orchestra

BOSTON, Dec. 14.—Carl M. Bergmann, of the New England Conservatory 1918 class, of which he was president in his junior year, has been chosen to head the second violins of the St. Louis Symphony Orchestra, a post of unusual responsibility for so young a musician. While studying in Boston as a pupil of Felix Winternitz of the Conservatory faculty, Mr. Bergmann had much experience as player in hotel orchestras. During the past summer and autumn he has been engaged in munitions work at his home, Batavia, N. Y., whence he was invited by Conductor Max Zach to join the St. Louis Orchestra. He is the second of last year's class at the conservatory to go to an important orchestral position in the Middle West, Paul T. White having previously entered the Cincinnati Symphony as concertmaster of the first violins. F. B.

Graveure Not to Sing in Opéra Comique

A report to the effect that Louis Graveure, the baritone, will appear shortly with his wife, Eleanor Painter, in opéra comique, is emphatically denied by Mr. Graveure.

CONTEMPORARY AMERICAN MUSICIANS

No. 47
MARCELLA CRAFT

MARCELLA CRAFT, soprano, born in Indianapolis, Ind.; when she was very young her family moved to Riverside, Cal. Educated in the schools of that city, graduating from the High School there. She began her study of music at an early age, having as her teacher the late Charles R. Adams in Boston. She continued her studies abroad, but previous to going was heard in America in concert and oratorio work, and also was soloist in Congress



Marcella Craft

Square Church, Portland, Me., and in the Mother Church of Christ, Scientist,

Boston. In Europe she studied acting and singing in Milan, under Alessandro Gouni and Francesco Mottino. Then went to Germany, where she worked with Jacques Stückgold in Munich. For two years she sang in the opera houses at Mainz and Kiel, and then for five years at the Royal Opera, Berlin. Sang also at the Elberfeld Stadttheater; at Kroll's in Berlin; at the Royal Opera in Munich; Berlin Komische Opera; Mannheim opera; at Hanover Royal Opera; Schwerin Opera; was chosen by Richard Strauss to act the rôle of Salomé in the Munich revival of that Opera. Made her reappearance in America in Oct., 1913, when she sang at the Maine Festival; since then has toured this country in concert, and has appeared with the leading orchestras. In 1917 she joined the San Carlo Opera Company, making her American operatic debut in New York on Sept. 7, 1917, in "Traviata." She has since been with the San Carlo forces, appearing also in concert.

GENDRON AND WINS IN SONATA RECITAL

Louis Wins, Violinist; Edouard Gendron, Pianist. Sonata Recital, Carnegie Hall, Evening, Dec. 18. The Program:

Sonata, G Minor, Handel; Sonata, F Major, Op. 24, Beethoven; Sonata, D Major, Pierné; Sonata, A Major, César Franck.

Two young Frenchmen, Edouard Gendron, pianist, and Louis Wins, violinist, absorbed the attention of an audience willing to be pleased on Wednesday evening at a recital of ensemble playing in which we were told they had gained considerable success in their own country. One saw the reason for that success more especially in the slow movements of the four sonatas that made the program, although in general both players achieved an effect of taste and of seriousness in musical intention.

The Handel Sonata was pleasingly played, with a good feeling for the melodic line and with precision of attack. Of the Beethoven Sonata a somewhat dry rendition resulted; although Mr. Gendron's *legato* passages were here played admirably, the tempo throughout was much too rapid. The Franck Sonata, for the same reason and also because of marked defects in rhythm, could not help but be disappointing in the extreme to lovers of that noble work of the Belgian master.

The evening's best offering was without doubt the Pierné Sonata, to whose dainty ripples the young artists' type

of playing seemed well suited. Mr. Wins, speaking generally, drew a pure if occasionally attenuated tone from his violin; at many times he was quite overpowered by his fellow-player. It would be desirable to hear them again, and in an auditorium better suited to the intimate character of their art than the fastnesses of Carnegie Hall. C. P.

PROGRAM OF YAMADA WORKS

Modern Music Society Presents Japanese Composer's Music at MacDowell Club

Compositions of Kosak Yamada were presented at the first musicale of the Modern Music Society of New York, given at the MacDowell Club on Friday evening, Dec. 20.

Through a group of folk-songs, Japanese art dances and a cycle of love songs, the art of Mr. Yamada was given a graceful presentation by a group of artists that included the composer himself; George Reimherr, tenor; Lada and Toshi Komori, dancers; Max Gegna, cellist, and Herma Menth, pianist.

The "Tsuru-Kame" was danced by Lada and Komori, and the former was also welcomed in her charming presentation of the "Kyo no shiki." The cycle of Japanese love songs was admirably sung by Mr. Reimherr, and Mr. Yamada was warmly greeted in his "Rokudan," six variations of cello and piano, which he gave with Mr. Gegna.

Claude Warford's songs, "Pieta," "Lay," "Earth Is Enough" and "Dream Song," have met with wide success during the past season. Mr. Warford has just completed a dramatic song entitled "Armenia," which is dedicated to Mlle. de Tréville, who featured it with success at her recent appearances in Washington, D. C.

NELLI GARDINI SOPRANO

ACHIEVES A VERITABLE TRIUMPH IN RECITAL OF GRIEG SONGS
A Voice and Purity of Charm. Excellent Musical Taste and Phrasing



What the New York Press said about Nelli Gardini's Art and Interpretation:

Miss Gardini, who has lived in Norway, showed the results of her study of these lyric pieces, ranging from the plaintive to the picturesque. In her own right, too, she displayed an agreeable voice and presence on the stage.—*New York Times*.

Her medium of introducing these poems of melody is a rich, warm and well-trained soprano voice. She is a mistress of style, has commendable compass and a well-developed dramatic sense.—*New York American*.

In a song recital last night at Aeolian Hall, devoted entirely to Grieg, Nelli Gardini made the most of the rhythmic and melodic variety in her songs.—*Evening Globe*.

She does for Grieg's songs what Percy Grainger does for his piano music—she reproduces their soul and spirit.—*New York Herald*, Oct. 16, 1918.

The rare beauty of the Grieg music was appreciated to the utmost by a sympathetic audience. "Grieg" is going to be "the thing" this year, as a glance at current programmes shows.—*Evening Post*, Oct. 16, 1918.

Nelli Gardini displayed a voice of considerable purity and charm of timbre. Her intelligence and the variety in her interpretations were particularly grateful.—*New York Tribune*, Oct. 16, 1918.

Concert and Recital Tour Now Booking

Jules Daiber, Exclusive Management, Aeolian Hall, New York
MASON & HAMLIN PIANO USED

Reinald Werrenrath

Gives His Second Recital
of
Songs In English
New Years Day
at 3.00 P. M.

Seats on Sale at Aeolian Hall Box Office

Management: Wolfsohn Musical Bureau

16 New York and Philadelphia **16**
Papers Testify to

Alice Gentle's Success

In World Première of Puccini's
Opera "Il Tabarro"

at Metropolitan Opera House, Dec. 14, 1918

H. T. Finck, New York Evening Post, Dec. 16, 1918:

A splendidly realistic portraiture of an episodic figure was given by Alice Gentle, who, it is to be hoped, will be heard and seen frequently. What she did in this opera was a revelation as to the treasures in store at the Metropolitan, where they are too often hidden under a bushel.

James Gibbons Huneker, New York Times, Dec. 15, 1918:

"Alice Gentle's sketch of the eccentric old woman could hardly be improved upon."

Reginald De Koven, New York Herald, Dec. 15, 1918:

"La Frugola, a part which Miss Gentle sang with much character and dramatic effect, was impressive."

H. E. Krehbiel, New York Tribune, Dec. 15, 1918:

"Miss Gentle distinguished herself in what may be called the bumboat woman scene."

Pierre V. R. Key, New York World, Dec. 16, 1918:

"Alice Gentle did a difficult part well in her La Frugola."

G. W. Gabriel, New York Evening Sun, Dec. 16, 1918:

"Alice Gentle was excellent in a short character part."

Wm. J. Henderson, New York Sun, Dec. 15, 1918:

"In 'Il Tabarro,' the sharpest angles of impersonation are those made by Alice Gentle with La Frugola."

Sylvester Rawling, New York Evening World, Dec. 16, 1918:

"Alice Gentle, as La Frugola, won and deserved a triumph for her characterization."

Pitts Sanborn, New York Globe, Dec. 16, 1918.

"Of the singing actors Alice Gentle stood out with a brilliantly done character study as Frugola."

The Philadelphia Press, Dec. 18, 1918:

"Alice Gentle contributes what is perhaps the most excellent bit of character creation in the piece."

The Philadelphia Record, Dec. 18, 1918:

"Alice Gentle gave a striking interpretation and her singing was good."

Philadelphia Public-Ledger, Dec. 18, 1918:

"Alice Gentle made the groping and cackling rag-picker extraordinarily vivid by effective pantomime."

Philadelphia North American, Dec. 18, 1918:

"La Frugola was capitally portrayed by Alice Gentle, who made a real character study of an old waterfront woman."

The Philadelphia Inquirer, Dec. 18, 1918:

"Alice Gentle lifted the part of La Frugola into prominence by her skillful treatment of it."

Philadelphia Evening Public Ledger, Dec. 18, 1918:

"Mention must be made of the admirable characterization of La Frugola by Alice Gentle."

Philadelphia Evening Bulletin, Dec., 1918:

"Of distinctive merit is the characterization as well as the vocalization of Alice Gentle, as La Frugola, a grotesque old woman of the Parisian byways."

Management:

HAENSEL & JONES

Aeolian Hall, New York

Rabaud Restores D'Indy's Name to Boston Symphony Programs

Frenchman's Music Had Been Absent Since Composer Offended Dr. Muck—Hofmann Welcomed as Soloist at Seventh Concert—Rachmaninoff Given Ovation in Appearance at Symphony Hall

BOSTON, Dec. 21.—The significant feature of the Boston Symphony Orchestra's seventh concert was the return to its programs of the music of Vincent D'Indy's. Since Dr. Muck took offense at certain remarks of M. D'Indy on the Germanization of music in America, the public of the symphony concerts has not been allowed to hear any of this Frenchman's compositions. The exclusion of the music of a composer of D'Indy's standing can only be a misfortune for concert audiences, and so the reappearance of the "Wallenstein" Trilogy had this special importance in addition to its inherent interest.

In spite of the traces of Wagnerian influence which people find in this work the individuality of D'Indy is never lost. His masterly use of dramatic material, his skill in instrumentation, and his profound earnestness are always noticeable, together with melodic warmth and spontaneity. The Trilogy is more readily understood by the public than are many of D'Indy's later compositions, which some people feel to be aloof and austere, in spite of their purity of thought and purpose and their superb workmanship. The audience was greatly assisted in the understanding and enjoyment of this modern music by the authority and splendid enthusiasm of M. Rabaud's interpretation.

For contrast, the second number on the program was Chopin's E Minor Concerto, with Josef Hofmann as soloist. He gave a remarkably clear and polished performance. Mr. Hofmann was careful to avoid the school of Chopin interpretation, which confuses exaggeration of *tempi* and accents with musical expression.

There was a difference of opinion in some quarters, however, as to whether he did not go rather to the other extreme and play with more finesse than emotion.

The concert closed with the Berlioz Overture, "King Lear." Even with M. Rabaud's dramatic and sympathetic reading of the piece it sounds old-fashioned. We are very grateful to this music for its share in revolutionizing orchestral music and in opening the way for our modern orchestral idiom, but now that Berlioz's innovations are the property of every composer the ideas which served to introduce them seem to have lost their interest.

At the next concert M. Rabaud will fortunately come out of his too-modest retirement behind the baton and give us one of his own compositions, "The Nocturnal Procession."

Harvard Honors Rabaud

A reception in honor of Rabaud was given on Dec. 16 by the Division of Music of Harvard University. Boston's most prominent musicians and other connected with the musical and artistic life of the city were present, among them being Professors Spalding, Heilman, Davison and Hill, of the University; George Chadwick, Wallace Goodrich, Georges Longy, Renée Longy, Clemont Lenon, Frederick Converse, Henry F. Gilbert, Percy Lee Atherton, Arthur Foote, Mabel Daniels, Frederic Fradkin, Modeste Alloo, Josef Malkin, Marjorie Church, Hans Ebell and Olin Downes. There were also a number of distinguished French visitors including Joseph Bonnet, the organist, and Lieut. Henri Farre, the artist.

It is fortunately no longer necessary for great composers to die in order to be appreciated by the public. An ovation equal to any given the most popular virtuoso was accorded last Sunday to one of the biggest men in the musical world to-day—not for being a virtuoso, although he is that among other things, but for his achievements as a creative artist. From the time Sergei Rachmaninoff stepped upon the stage until the close of the concert the large audience, which filled every seat and most of the standing room in Symphony Hall, was sensible of his commanding personality. Not that Mr. Rachmaninoff made any attempt to hypnotize the audience; on the contrary, he did nothing whatever to attract attention in any way from the music he was playing. It was merely the spontaneous recognition of the man's spiritual power.

The phrase, "He plays like a composer" cannot in its usual sense be applied to Mr. Rachmaninoff, for his playing would bring him fame even if he had never written a note. He plays, in fact, with the mastery of a virtuoso plus the deeper understanding which belongs to the creator.

But, to paraphrase the old bookseller, if great pianists are scarce, great composers are positively rare, so it was as a composer that Rachmaninoff's coming was most eagerly anticipated. It was rather disappointing, therefore, to find him playing such a large proportion of the familiar classics, Mozart, Beethoven, Chopin and Liszt. No matter how remarkably Rachmaninoff plays these pieces they cannot open any closed doors for us as would the unknown Russian music. Other pianists are still very slow in discovering a number of Rachmaninoff's most wonderful preludes such as those in D and E Flat of opus 23. The composer has certainly shown that he has no desire to force his own music on us, but his two volumes of preludes contain, in our opinion, some of the most beautiful music ever written for the piano and we should like very much to hear it played. The people who cannot tell whether a pianist plays well until they have heard him play a Beethoven Sonata now know that it is perfectly safe to admire Rachmaninoff as a pianist; may we not hope to hear more Russian at his next recital?

The recent Chromatic Club concert at the Tuileries consisted of songs and piano pieces. The singer was Maria Condé, a soprano from the Metropolitan Opera Company, who sang a group of five short songs and a coloratura piece, "Charmant Oiseau," by David, with a flute obbligato played by Verne Q. Powell. Dai Buell, pianist, played the Liszt B Minor Sonata and three more modern compositions.

W. Arthur Calhoun, pianist, assisted by Roland W. Hayes, tenor, gave a concert on Dec. 12 in Steinert Hall. In addition to standard classic numbers Mr. Calhoun played an unusual group of

compositions by "Blind Tom," with whom he was formerly associated. Mr. Hayes' songs were by Mabel Daniels, John Adams Loud, H. T. Burleigh and Coleridge-Taylor.

A Christmas "sing," participated in by the teachers and students of the New England Conservatory of Music, took place this week in Jordan Hall. The program, which was impromptu, was composed mainly of popular and patriotic songs. The singing was accompanied by the full orchestra of the Conservatory, conducted by George Chadwick.

C. R.

CHARLES DE MAILLY AND WIFE, PARTNERS IN HOME AS IN ART



Above: Mme. Claire Forbes De Mailly. Below: M. Charles De Mailly

NEW BEDFORD, Dec. 18.—Charles De Mailly, the well-known flautist, like all loyal Frenchmen, rushed to the aid of his country in the very first days of the war. He was in the great Marne battle, and fought on through the long days and weeks of that time until the unsanitary living conditions affected his health and he was debarré from further service. He came directly to America after his dismissal from the army and played first in San Francisco. There Dr. Muck heard him and persuaded him to join the Boston Symphony. Since then M. De Mailly has been a member of that organization. He was educated at the Paris Conservatoire. He studied flute with Blanquart and Hennebains and harmony with Tardou and Mouquet. In 1912 he won first prize for flute at the Conservatoire. He was the youngest man ever to win this distinction. He came to America as solo flautist with the Pares Band.

M. De Mailly now resides in Boston, in a tiny apartment very near Symphony Hall, with his wife, who was Claire Forbes. Mme. De Mailly, who is of real New England stock, was given her first lessons, the solid basis of her education, by her aunt, Florence Forbes, a resident of New Bedford, Mass. In Boston she studied for several years with Heinrich Gebhardt. Then the Russian pianist, Hans Ebell, became her teacher. But Mme. De Mailly was not content simply to master the technique of her own instrument, so her last teacher was Lenon, the first oboist of the Boston Symphony Orchestra. With him she studied more deeply the art of

expression and had the most interesting and delightful of all her lessons. Several times Mme. De Mailly has appeared with the Boston Symphony Orchestra.

A. H.

GRACE EWING IN ENGLAND

Soprano Writes of Experiences in American Camps Throughout United Kingdom

An interesting letter has recently been received by MUSICAL AMERICA from Grace Ewing, soprano, who with Maud Roberts, pianist, is serving with the Y. M. C. A. forces in England. Miss Ewing says in part:

"A good bit of the United Kingdom has been covered by Miss Roberts and me—for we have been away up in the north of Scotland with our sailor boys at the submarine bases there.

The experiences have been great, and the boys are a joy to sing to—so spontaneous and appreciative, and how they do love to join in! The work is thrilling and fascinating to a degree, and one is simply carried away with enthusiasm. Everywhere on our tours we found the men especially enjoyed chorus singing. They would join in with the greatest freedom and enjoyment. Often meeting the incoming troops, they were marching along singing some of the well-known popular numbers, usually the 'Long, Long Trail,' 'Katy' or the chorus, 'Good-bye Ma, Goodbye Pa,' from 'Long Boy.'

"When I had some new number to give them they were most keen on knowing it and would whistle the chorus until they got the words, crowding round us afterward to get it more correctly and also to find 'what was new in New York.' Uncle Sam wanted a singing army—well, he had it, and still has it."

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Prima Donna Soprano

Scores great success with St. Louis Symphony Orchestra

Mme. Peralta's voice has an advantage over many others in one unusual respect. It has the range, volume and vibrancy of the genuine dramatic soprano, but its low register possesses the rich, clarinet-like timbre usually associated with the contralto voice. Her two arias were not only vocally admirable, but were given with much feeling and expressiveness. This American singer may take pride after her reception by yesterday's audience.—Richard L. Stokes.

For her appearance with the Symphony Orchestra, Miss Peralta selected two terrific arias. Miss Peralta proved herself to be one of the big dramatic sopranos of the hour. Fortunately, in the one encore permitted, the lady was heard in cheerful mood. But, whether she chooses to be sad or gay, her big and faithful following in St. Louis is always glad to do homage to the handsome Peralta.—St. Louis Times.

Mme. Peralta showed herself in yesterday's concert fully as accomplished a platform artist as opera prima-donna. Her voice is clear and beautiful in quality, with a decided individuality of timbre. Two extremely dramatic arias were her part in the regular program. Both were sung with tremendous dramatic effect, but with infinite ease and every evidence of perfectly planned vocalization. The diva responded to many recalls, and the audience availing itself of its one-encore privilege, insisted on an additional number, which she gave in the form of a captivating Spanish song, "Perjura," by Miguel Lerdo de Tejada. This showed an entirely new phase of the singer's versatility and her hearers would have liked more and still more in the same vein.—St. Louis Republic.

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MUSICAL AMERICA'S OPEN FORUM

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Another Impression of the Puccini Trilogy

To the Editor of MUSICAL AMERICA:

It was my good fortune to attend the first performance of Puccini's three new operas recently at the Metropolitan Opera House, and the enjoyment of this premiere was such that I cannot resist the temptation of expressing it in writing and ask you to kindly give me the privilege of a little space in MUSICAL AMERICA.

Far from attempting any criticism, I merely wish to speak of the impression I received that memorable evening, as well as of the reception accorded to these three operas by the audience.

That this is a new venture in operatic annals is quite evident, since there is no record of such a trilogy, and while this appellation may be a misnomer still there is no doubt but Puccini's idea is that these three operas be performed the same evening and the publishers complying with his wishes have made but one volume of them.

Different in type, style and certainly in treatment, the first one, "Il Tabarro," being dramatic; the second, "Suor Angelica," mystic, and the third, "Gianni Schicchi," comic, the three, nevertheless, seem to be part of a whole, and without being in any way connected, form, as it were, a kind of trilogy which keeps the audience in an ever increasing interest, and each seems to be part or continuation of the other, notwithstanding the great contrast in the character of each.

With the exception of a few reminiscences, in which one cannot fail to recognize the Puccini of "La Bohème" and of "La Tosca," there is so much in these three operas to stamp the composer as a master of operatic composition, of orchestration and of modernity in musical treatment, that it is almost impossible to speak adequately of them after only one hearing. The popular success, of course, was greatest for the comic opera, "Gianni Schicchi," especially on account of the beautiful melodies which are part of it. The song of *Lauretta*, delightfully sung by Florence Easton, and the other of the tenor, which, by the way, is a very old *Stornello Toscano*, masterfully harmonized by Puccini, sung by Crimi, who certainly excelled himself that evening, seemed also to please the public immensely.

Even without considering these two songs, the fact remains that "Gianni Schicchi" is a masterpiece and the equal, although in a smaller form, of Verdi's "Falstaff." There is perhaps less inspiration in "Il Tabarro," but, oh, what dramatic effects and how well the gruesome story is depicted both by the vocal parts and by the orchestra. It may not be all original music, but certainly original are the weird effects of the orchestra and the conception of the whole scene. The local color may be more Italian than French, but since when has music a nationality except perhaps in the folk-lore? And why is it that passions should be expressed by tunes and not with the palette of the tone painter, which Puccini possesses in the highest degree?

For me, "Suor Angelica" is perhaps the deepest and best conceived of the three operas, in which the local color is most ably expressed. The pity of it is that the opera, which takes place in a convent and is sung entirely by women, lacks those broad touches which impress the general public, is rather lengthy in some of the scenes, failing, therefore, to arouse any great enthusiasm.

The Intermezzo, or rather the plaintive music which intervenes between *Suor Angelica's* lamentation over the death of her child and the scene when she takes

the poison, is most beautiful and certainly will enjoy in due time the same popularity as the Intermezzo of "Cavalleria Rusticana," although it is in no way similar to that composition.

I sincerely believe that Puccini has done a great work with these three new operas and that undoubtedly they have come to stay. It is seemly to add that much of the success was due to the artists, who put their hearts in it, to the remarkable settings and to the enthusiastic leadership of Signor Moranzoni.

EDUARDO MARZO.

New York City, Dec. 20, 1918.

The Public Needs Enlightenment

To the Editor of MUSICAL AMERICA:

"The Lord bless thee, and keep thee, and cause His face to shine upon thee."

I have just laid down MUSICAL AMERICA in the midst of reading your latest editorial to thank you most heartily for taking up the cudgels in behalf of Enrico Caruso.

Not that he needs such help, but the public needs enlightenment.

I was enraged when I read Park Benjamin's remarks about Caruso. An individual who has enjoyed Park Benjamin's advantages makes a strange spectacle of himself in such an attitude toward a great artist.

With all good wishes and compliments of the season,

Mrs. J. M. GUILLIAMS.

Jasper Normal Institute.

Valdosta, Ga., Dec. 16, 1918.

That Calvinistic Censorship

To the Editor of MUSICAL AMERICA:

Some of your correspondents who have taken up the recent discussion with regard to Signor Caruso's family affairs and have made particular reference to the slur by Park Benjamin, Mr. Caruso's wife's father, upon the leading tenor of the Metropolitan, have availed themselves of quotations from eminent writers to sustain their argument for "the Calvinistic censorship."

Let me add to the list of quotations a very simple one:

"Let him who is without sin cast the first stone!"

Very respectfully,
A Christian Reader of MUSICAL AMERICA.

New York, Dec. 19, 1918.

Frantz Proschowsky Residing in Copenhagen

To the Editor of MUSICAL AMERICA:

Since the war I have been out of touch with America, and when I left Germany three months ago I had to give up at the border my notebook with all addresses. Therefore, would you kindly insert a notice to the effect that my address until Germany is again under regulated conditions, will be here in Copenhagen, care Skandinavisk Musik Handel.

I am publishing here a book about singing that later will also appear in English.

FRANTZ PROSCHOWSKY.

Copenhagen, Denmark, Nov. 18, 1918.

Why the Society of American Singers Is Giving Gilbert and Sullivan Operas

To the Editor of MUSICAL AMERICA:

In an editorial in your issue of Dec. 7, referring to George Hamlin's proposed new opera company, there was implied censure of the Society of American Singers in the statement that it seemed to "have departed from the object which won it sympathy, if not the whole-hearted support it merited." Sympathy from whom? Certainly not from those who are enjoying the performances of Gilbert and Sullivan now being given.

To get down to absolute cases, just what movement of an educational or art design can you recall which did not, once it began to move, lose somebody's sympathy? The main trouble with most movements is that the ratio between sympathy and cash is altogether disproportionate, and the elements, therefore, refuse to coalesce. Twenty parts of sympathy to one part cash will not do; the reaction is too violent. Add to this a

reagent in the form of that other element, temperament, and the result is—obsequies over the remains of the "movement."

But that's the way with movements. They begin with everybody enthusiastic and determined to profit from the mistakes of similar ventures. As an assurance of success they all throw in advice and insist that their individual recipes be used. It thus develops that they are the cooks who are going to spoil the broth, and from that moment sympathy begins to wobble.

Perhaps some one with a little more business acumen than these cooks possess strives to make the movement a paying one by driving it along lines of least resistance—as they used to do at the Metropolitan Opera House in the days of Maurice Grau and the great stars. Immediately there is a universal howl about commercializing art and degrading talent—as though it were commendable to pauperize that art and talent! For whenever the purists do succeed in controlling the helm, they stand up so straight to their task that they fall over backward into the sea of their own trouble-making. But they spell their failure otherwise; they call it by the euphemism "envy," and take comfort in the knowledge that they stood by their "ideals" to the bitter end.

In the prospectus of the Society of American Singers when the season began it was announced that Gilbert and Sullivan's "Mikado" would be revived. That was done; and strangely enough it was done so well that it called forth a demand not only for repetitions, but for the presentation of others of the Gilbert and Sullivan classics. Which course is hardly a departure from the prescribed object of the society. After all, it is like the old conflict between orthodoxy and heterodoxy. When a celebrated divine was asked the difference, he explained: "Orthodoxy is my doxy; heterodoxy is yours." So what's the use? You're damned if you do and you're damned if you don't!

JOS. GREENBAUM.

New York, Dec. 21, 1918.

Shares Mr. Kramer's Sentiments

To the Editor of MUSICAL AMERICA:

It was a pleasant experience to read A. Walter Kramer's indictment of the "high-brow" critics who waste so much valuable space in some of the New York dailies. For a long time I have wondered why these superior persons have been permitted to pursue their growling, snarling, yelping way through column after column of lofty verbiage, until I had arrived at the conclusion that it was because nobody really read their stuff except themselves. The general public, in whose interests and for whose education newspapers are supposed to be printed, does not give a rap for the opinions of the music critics. The general public rarely reads what they write. When it does the general public says, "Nobody apparently is very much good according to these worthy gentry. Why don't they attempt something themselves and show us and these poor, incompetent performers how it really should be done?" The answer to which is that the average critic is either unable to achieve anything in the way of that which he so glibly condemns or has proved a failure in creative work and thus turned his attention to belittling the work of those who attempt to give legitimate and artistic expression to the spirit that moves them.

Having had some experience as a music critic on daily newspapers myself, I can say that the printed opinions of most music critics are camouflaged humbug, utterly worthless except in their own smug estimation and that of the advertising managers of artists of whom some sort of commendation may have been expressed. Music critics invariably cultivate a bored attitude, and the opinions of one who is bored are of no more value than the condemnation of an excellently cooked apple pie by a confirmed dyspeptic. Moreover, to test the real value of a music critic's opinion, it is only necessary to compare his cheap smartness at the expense of an artist or of the composition of an artist personally unknown

to him, with the fulsome praise or apologetic mush the critic spills on the work of some artist or composer who happens to be so fortunate or unfortunate as to call him by his first name. "It is to laugh."

Critics are merely amusing. This is where so many artists make a mistake. They strive to please the critics, as if that were indeed possible, instead of aiming to satisfy and make happy their audiences. Why should any intelligent artist bother about a few lines of snarling print next morning when his heart beat fast and his cheeks tingled with the warmth of rushing blood the night before because a great audience expressed its approval in noisy and honest enthusiasm?

The work that Messrs. Highbrow and Sneerlippe *et al.* so smartly berate will be giving pleasure long after the patronizing critics of to-day have joined the choir invisible, which doubtless, to their squeamish ears, will sound far from heavenly. So let American artists and composers take heart of grace. They are not writing for the critics, whose eyes still water at sight of the label, "Made in Germany."

An irate artist once perambulated the streets with a horsewhip on account of something I had written about his performance. He did not find me, but sometimes I wish he had. I could have explained to him, between lashes, that what I had written was merely for effect, though not exactly of the sort he was producing!

Not for a moment do I advocate the horsewhipping of music critics. The justest punishment I can conceive for any of them is that they should be forced to listen to and applaud some of my own compositions.

Failing that, they should merely be laughed at.

ARTHUR A. PENN.

New York City, Dec. 9, 1918.

The Sort of Music Our Fighting Men Want

To the Editor of MUSICAL AMERICA:

May I trespass on your columns to offer an answer to an article which appeared in your paper some weeks ago? The writer maintained that our army needs to be taught good music. He had heard our boys singing "trash" in New York during one of the drives. I wonder whether he had been in the camps often and had felt the thrill which comes from seeing the boys' pleasure over music they like?

For months now I have been singing in the camps and in Y. M. C. A. huts, from the Liberty Theater at Camp Merritt to Texas; for regulars, for aviation students, for volunteers and drafted men of all sorts. I sang for part of the Rainbow Division's machine gun corps the night when they left for the front. More than 1200 men were packed in an ordinary sized Y. M. C. A. hut to hear me and refused to let me stop singing. We all sang together until I was ready to drop.

At another place, Camp Wadsworth, I believe, I sang in a tent for more than 1000 drafted men, 401 of whom could not read or write, and almost all of whom had never been to a concert before; had, indeed, never been anywhere but to mountain churches. They had no idea, most of them, what the war was all about. They had arrived that day from their mountain homes. I shall never forget the hopelessness of their faces as I first confronted them. It was the most difficult audience I ever handled, but as the concert progressed how their faces did brighten!

At Charleston, S. C., I sang at the Rifle Range, on the steps of the Y. M. C. A. building, to a crowd of hundreds of marines, and, oh! the joy and appreciation of those boys! The next night, as the sun set behind the forest of pines, I sang on a platform constructed especially for the occasion. The piano had been carried ten miles for that one night. That was at seven o'clock. At half-past eight, amid the cheers of 3000 white-clad marines, I was almost carried down the aisle of the big Armory at the Charleston Navy Yard Training Camp for my second concert that evening.

I have sung in France for the English and French soldiers. My husband, Major Byers, is over there now, marching toward Germany after fighting for

[Continued on page 27]

MISCHA ELMAN

NOTE:—THIS SEASON IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA

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[Continued from page 26]

many months. So I feel that I am a fairly good judge of the music our soldiers like.

Woodruff Rogers, the New York accompanist, who is a volunteer private in my husband's division, was my accompanist at my first concerts in Houston, Tex., and he begged me to learn some popular songs. I was doubtful and even scornful, but after my first concert I learned to love these songs, despite my classical foreign training, my eight years in Germany and France. And that is the secret of my success at the camps. No songs by Beethoven or Schubert or Duparc or Massenet. Nothing can thrill me as the eagerness of those boys' faces does when I sing "There's a Long, Long Trail."

And how those tired faces relaxed when I sang humorous songs like "Crow's Egg"! And how they'd yell when I finished singing Sousa's "Crystal Lute." Sousa, who, as I have always told them, is one of them! I've sung for a great number of the boys who are over there now, many of them never to return, and the thrill of it will never leave me. They like "Carmen" and the Leoncavallo "Ballatella" and old love-songs, anything with heart and rich red blood in it, even if it's French or Spanish or Italian. I nearly always sang numbers in all three languages. But woe to the intellectually cold-blooded make-believes of our modern stage. There are no make-believes in our boys' manners.

The American music of the future will be none the less artistic for having heart, simplicity, sincerity, melody. There is a great opportunity for an American Schubert in the musical awakening caused by the war.

Much of our popular music is no less beautiful than that of other nations. It

is our point of view that needs to be changed, not our music.

MARGARET CHAPMAN.
(Mrs. R. A. Byers.)

Newbern, N. C., Nov. 30, 1918.

Virtuosity and Musicianship

To the Editor of MUSICAL AMERICA:

I am drawn to put together a letter recently appearing in your "Open Forum" and an article in another publication by Maud Powell.

The letter complained of the lack of high ideals among performing artists, as exemplified in these latter days, referring to pianists, violinists, and others appearing in public.

Miss Powell goes rather further than the letter writer; she classifies soloists under two heads. First, those who play to show off their skill and "virtuosity"; second, those that consider the music the whole thing and devote themselves in a humble sort of way to its interpretation.

For one I quite agree with the writer of the letter—unfortunately his name has not remained with me—and wish to add my criticism of the showy style that is too much in evidence. Even our best players, it would seem, have nothing especially "stylistic" about them. They are not always interpretative. What is aimed at is an impression, and what is aimed at they often succeed in attaining. But is an impression the main thing to be achieved? Has that made the reputation of a Sarasate or an Ole Bull?

The question is important. Those that dodge it must unavoidably entertain a lower ideal of art than can be rightfully obtained. Why stay in the vestibule, when the whole temple is directly in our line of vision?

I believe right here lies the weakness of the present "school," if it may be called such.

Say some young person shows great aptitude for music and a certain instrument. Very soon he is pinned to that and that alone and put through the whole paces of the process, laid down by all precedent, and turned out at last a master of the instrument, acclaimed such by critics and public alike.

I almost said another word—artist—but would it be the right word necessarily? Does facility with an instrument prove in itself that the creative and selective faculty is also present?

One is inclined to believe that instrument-slavery, as it often becomes, is at a certain enmity with artistry and seeks to trip up mechanical excellence and as-

TOLEDO GREETES LASHANKA

Vocalist Gives Second Concert of Civic Music League Course

TOLEDO, OHIO, Dec. 18.—The second concert of the Civic Music League took place in the Coliseum, Tuesday evening, Dec. 16. As the course was planned this should have been the third number, but because of the epidemic the recital which Jascha Heifetz was to have given in November was postponed. Unfortunately, though it seemed to have been nearly stamped out, the epidemic has, in the last two weeks, increased to such an extent that the schools have again been closed and children under eighteen years are not allowed in public places. For this reason the artist of Tuesday evening, Hulda Lashanska, was greeted by a much smaller house than is usual at these concerts and, while the large hall with its 3000 seats was sufficiently filled, there were many empty places.

Mme. Lashanska, a singer new to Toledo concert-goers, proved to have a voice of great beauty and a winning personality, and her concert was much enjoyed. She was most generous with

sert its own vagaries in its place.

For this one gets to distrust "marvelous technique" and mastery unless guided by artistry; and how does artistry get a chance if it is tied to one instrument and line of thought—one means of expression? The process is repulsive to the last degree.

It would seem only reasonable from this to judge a performer by his message, rather than his rhetoric. We must not despise a John the Baptist or a George Fox because their methods are somewhat uncouth, and jar over-refined sensibilities. So we should have music-sensibilities rather than merely technical ones, though they are harder to obtain.

It might be a good idea in future for performers to use a screen. In that case they would be indeed a simple voice crying in our musical wilderness.

CHARLES H. BATTEY.

Providence, R. I., Dec. 17, 1918.

encores and was also compelled to repeat several of her programmed numbers.

Her accompanist, Katharine Eymann, deserves much praise for her excellent work at the piano.

J. H. H.

Evening for Lay Members and January Program Announced by Philharmonic

Lay members of the Philharmonic Society will enjoy an "Evening of Light Music" at the Waldorf on Friday evening, Dec. 27. Alfred Megerlin, concertmaster of the orchestra, will play the Wilhelmj transcription of the "Prize Song" from the "Meistersinger" as a violin solo. For the orchestral numbers, Conductor Stransky has drawn upon Suppe, Sibelius, Dvorak, Brahms, Waldteufel, Herbert, Tchaikovsky, Johann Strauss and Sousa. This is one of two evenings which will be devoted during the season to the entertainment of members of the Society.

The next public appearance of the Philharmonic Orchestra will take place on Friday afternoon, Jan. 3. Alfred Megerlin, concertmaster, and Joseph Kovarik, solo viola, will be the soloists, playing Mozart's Double Concerto for violin and viola, with orchestra. Mr. Stransky will offer a novelty in Straub's "Variations on an Original Theme."

YVONNE GALL

"CAMPANINI'S NEW FRENCH STAR"

JULIET

"Mlle. Gall sang with great charm and with brilliant tone and also drew the character with deft illusion."

MAURICE ROSENFELD—*Chicago Daily News*.

"Mlle. Gall is by far the best French singer who has come here."

HENRIETTE WEBER—*Chicago Herald and Examiner*.

"No other Frenchwoman known here in opera has owned so good a voice or has sung with so much skill as this handsome stranger."

FREDERICK DONAGHEY—*Chicago Daily Tribune*.

"Mme. Gall had vocal passages to sing which were not of the coloratura order. Her solo singing was delightful, and in her duet sections with Muratore her voice entered into a closer ensemble alliance than even Galli-Curci's had ever been known to do."

EDWARD C. MOORE—*Chicago Daily Journal*.

"Mademoiselle Yvonne Gall is a Juliet of delightful freshness and poetic grace."

HERMAN DEVRIES—*Chicago Evening American*.

MARGUERITE

"Mme. Gall sang the waltz song delightfully, of course. If she had not, she probably would not have appeared in the role. But she sang it in the golden mean between a brilliant vocal opportunity and a burst of girlish rapture, where a great many of her predecessors in the part have inclined heavily to one mood or the other. Hers was an excellent compromise, performed expertly. She improves upon acquaintance."

EDWARD C. MOORE—*Chicago Daily Journal*.



MARGUERITE

"Mlle. Gall, as predicted for her after her very first Chicago appearance, improves with each new role in her repertory, and Marguerite is one of her most grateful operatic studies. She sings the music with a dominance of vocal resource and in a musical style calculated to bring forth its melodic beauties, as well as its aptness as a corollary of the text. Her singing shows an artist of excellent schooling and of great musical talents. She made a great success with the 'Jewel Song.'"

MAURICE ROSENFELD—*Chicago Daily News*.

"Miss Gall made her for us a maiden pure in heart and we found ourselves again under the charm of the old tale. Her voice had the original note in it, a something that sounded young and fresh, warm and rich in color, yet the expression of a maiden."

KARLETON HACKETT—*Chicago Evening Post*.

"The charming young Marguerite gave the part what it demands, grace, youth, innocence, naiveté charm, emotion and beauty."

"There was beauty too, in the fresh easy-flowing color of her voice and much to praise in the execution of the jewel song, which with its firm and audacious high B brought her rousing applause."

"Not too much can be said for Mlle. Gall's intelligent reading of her text."

"She understands very well how to vocalize a mood and how valuable to song is intermittent silence. Mlle. Gall is more than a fine soprano; she is a very good musician."

HERMAN DEVRIES—*Chicago Evening American*.

MARION CHAPIN

SOPRANO
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BOSTON, MASS.

CHICAGO ORCHESTRA IMPRESSES DETROIT

DeLamarter Forces and "Pop" by
Gabrilowitsch Men Heard—
Orpheus Club Concert

DETROIT, Dec. 19.—Tuesday evening, Dec. 17, the Chicago Symphony Orchestra made its first appearance in Detroit under the baton of Eric DeLamarter, with Rosita Renard, pianist, also making her initial bow here as soloist. The Chicago organization is one of the finest that visit this city and its clean-cut, decisive ensemble, perfectly adjusted balance and superb wealth of tone never fail to win enthusiastic recognition. The work on Tuesday evening was no exception throughout the program, which included the overture to Borodine's "Prince Igor," the D Minor Symphony of César Franck and the "Scherzo Capriccioso" of Dvořák. Miss Renard's performance was in the nature of a conquest from the moment she appeared upon the stage through the last note of her delightful encore. After her playing of the Liszt Concerto for Piano in E Flat, Miss Renard was recalled five times and finally

added an encore. She made one of the most pronounced and unqualified successes of any new artist who has been heard here in many months. Her playing on Tuesday abounded in warm, glowing color, all of which was supported by a highly developed, facile technic and a keen musical intellect.

On the same evening the Orpheus Club gave its opening concert at the Hotel Statler, Charles Frederic Morse directing and Royal Dadmun acting as soloist. The audience was the largest on record for this series and the program was considered by many the best ever presented by the club. The concerts of the Orpheus Club, which consists of some thirty-two of our best local singers, occupy a unique place in the musical annals of each season. Mr. Morse, organist in one of our leading churches, composer, coach and accompanist, is the conductor of the club and the enormous strides made by it in the past few years are a tribute to him. Following his custom, Mr. Morse opened the evening with the "Prayer of Thanksgiving," followed by Sullivan's "The Beleaguered" and "Ave Verum Corpus" of Mozart. "The Phantom Host," a choral epic by Hegar, was one of the brightest lights in a brilliant program which included "Le Sommeil de l'Enfant Jésus," by Gevaert, a captivat-

ing MacDowell number, "The Dance of Gnomes," and a fine interpretation of "Marinaresca, Recitativo et Barcarola" from "La Gioconda," Mr. Dadmun singing the solo parts. He made a fine impression and was vigorously applauded after his singing of "Madamina," from "Don Giovanni," and four Negro Spirituals of Burleigh.

Each "pop" concert given by the Detroit Symphony Orchestra, under the leadership of Ossip Gabrilowitsch, shows a decided increase in attendance, in discriminating applause and in the general and widespread interest. On Dec. 15 the crowd was unexpectedly large, showing that the Detroit Symphony Society is filling a long felt want in this city. Mr. Gabrilowitsch chooses his programs with greatest care and a high regard both for so-called popular tastes and for those that prefer compositions of more depth, yet always adhering to the loftiest standard of musicianship. On Sunday he led the orchestra through splendid performances of Liszt's symphonic poem, "Les Préludes," Glinka's "Russian and Ludmilla" and the vividly colored barbaric dances from "Prince Igor." Lois Johnston, a popular local soprano, who is winning deserved recognition far outside of Detroit, and Philipp Abbas, first cellist of the orchestra, acted as soloists. Miss Johnston displayed musical understanding and a voice of pure tone and considerable strength in arias from "La Tosca" and "Don Giovanni." Mr. Abbas proved himself a consummate artist and played the Saint-Saëns Concerto in A Minor with finish and authoritative breadth. He has joined the staff of the Detroit Institute of Musical Art, as has Mr. Graham Harris and Ida Divinoff of the orchestra.

Inaugurating its series of Sunday afternoon musicales, the Detroit Athletic Club presented Dorothy Follis, mezzo-soprano of New York, in a song recital on Dec. 8. Miss Follis made a pleasing impression in a highly diversified program, which included an aria from "Manon Lescaut," "Three Shadows" by Burleigh, Huerter's "Pirate Dreams," Romance by Debussy, and a group of Irish songs, with Ferdinand Steindel at the piano.

On the evenings of Dec. 16 and 17, Philip Sevasta, harpist, appeared in concert at the Detroit Board of Commerce. An interesting guest in Detroit last week was Fay Foster, the well-known composer, who spent several days with Mrs. G. O. Ellis. Mrs. Foster came to the city to assist in the presentation of a number of her compositions at the last meeting of the Fine Arts Society. Mrs. Foster presided at the piano, while her numbers were sung by a local trio, of which Mrs. Ellis was a member.

M. McD.

Raymond Havens Trio Gives Program in Hartford, Conn.

The Raymond Havens Trio of Boston, composed of Raymond Havens, pianist; Sylvain Noack, violinist, and Alwin Schroeder, cellist, were heard in Unity Hall, Hartford, Conn., Dec. 11. A large audience heard their artistic delivery of a Haydn Trio and solos by the individual artists. Mr. Schroeder played the Locatelli Sonata; Mr. Noack, Tchaikovsky's "Melodie" and Kreisler's "Tambourin Chinois," and Mr. Havens, Chopin's Ballade in A Flat and Paganini-Liszt's "La Campanella." Many encores were demanded and given.

People's Music League Chorus in Need of Contraltos

Contraltos are especially needed, though other voices are welcome, in the chorus which is being organized under the auspices of the People's Music League of the People's Institute, with Ernest Bloch, the distinguished Swiss

composer, as conductor. The chorus enrolled about a hundred members at the first two rehearsals, which are held Monday nights at the Manhattan Trade School.

Mr. Bloch hopes to make this chorus as unique and permanent as the chorus of Geneva, Switzerland, after which it is patterned. In that picturesque city of 100,000 inhabitants a chorus of sixty voices, which has a reputation throughout the Republic, has been in existence for many years. This chorus makes no effort to present the difficult works usually studied by choruses, but confines itself to the beautiful works of the vocal masters of the different centuries, especially the fifteenth and sixteenth. According to Mr. Bloch, the vocal works of the middle centuries which he has selected for the People's Music League Chorus are very simple, very beautiful, and more modern than the works of later days, for they were an absolute departure from the musical standards of those days and based on no previous works.

McCormack Sings Old Favorites in Hutchinson (Kan.) Program

SALINA, KAN., Dec. 5.—John McCormack sang at Hutchinson, Kan., on Nov. 22, before an audience of 3000 in Convention Hall. Mr. McCormack was in excellent voice. He opened his program with a group of folk songs. A. Walter Kramer's "The Last Hour" and Fay Foster's "The Americans Come" were given remarkable interpretations and stirred the audience to the highest pitch of enthusiasm. He sang as encores all the old favorites — "Mother Machree," Burleigh's "Little Mother o' Mine," "I Hear You Calling Me," and "Macushla." With the excellent support at the piano of Edwin Schneider, the complete blending of artistry was felt by the audience. A young violinist, Winston Wilkinson, assisted, giving two groups. He was at his best in his encores. The Hutchinson concert was managed locally by Mrs. D. C. Richards.

V. B. S.

Walter Heaton, vocal instructor of Reading, Pa., has written to Frederick W. Vanderpool, the New York composer, informing him that he is using, in his teaching work, Mr. Vanderpool's songs, "Values," "Ye Moanin' Mountains," "Every Little Nail," "Neath the Autumn Moon" and his sacred song "Angel of Light."

MILDRED FAAS SOPRANO

Song Recital, Musicians Club,
Richmond, Va., Nov. 18, 1918

Her voice is an organ of beauty and warmth, with a lovely caressing quality which it was a delight to hear.—John George Harris in Richmond Times-Dispatch, November 19th, 1918.

Appearance with Matinee
Musical Club, Philadelphia,
Pa., December 3, 1918

The lovely voice of Mildred Faas and her charming style brought great applause.—Phila. Record, December 4th, 1918.

Mildred Faas sang very charmingly "Three Fairy Songs," entering into the delicate touch-and-go sentiment in a way that captivated her hearers.—Public Ledger, Philadelphia, December 4th, 1918.

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"A tone of exceptional quality."—N. Y. Globe.
"Keen sense of interpretative values."—N. Y. World.
"Richness and mellowness."—N. Y. Evening Sun.
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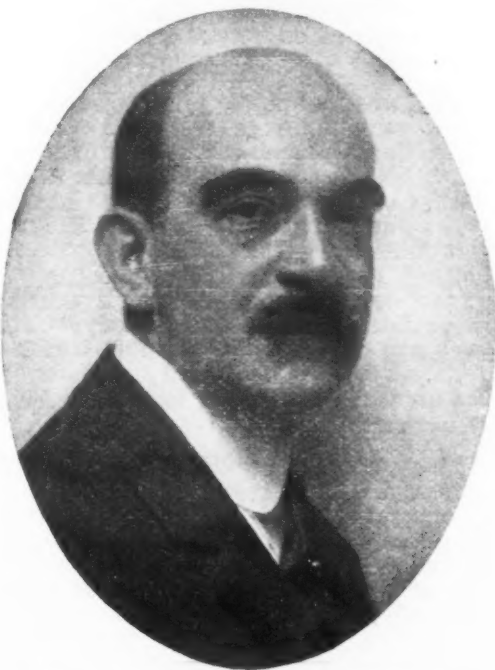
ST. CECILIAS IN OPENING CONCERT

St. Cecilia Club, Victor Harris, Conductor. Concert, Evening, Dec. 18, Hotel Waldorf. Soloist, John Barnes Wells, Tenor. Accompanist, Bertram Fox; Organist, Louis R. Dressler. The Program:

"Invocation to St. Cecilia," Victor Harris; "Love's Dream," Liszt; "Love's Spring Song," Massenet; "Silently Swaying on the Water's Quiet Breast" (for double chorus), G. W. Chadwick; "When Daddy Sings" (first time), Victor Harris; "A Tragic Tale" (first time), Bertram Fox. Songs: "Bright Phoebus," James Hook; "Phyllis Has Such Charming Graces," Anthony Young; "The Foggy Dew," Loomis; "If I Were King," Campbell-Tipton, John Barnes Wells. "Valse Ariette," for chorus and piano, Deems Taylor; "When the Boys Come Home," arranged for the club, Oley Speaks; "Mary's Lullaby," Chadwick; "La Chanson Joyeuse" (Old French Noël); "The Shepherd's Story" (first time), Clarence Dickinson. Songs: "In Fountain Court," Alexander Russell; "The Lightning Bug," "I Wish I Was a Little Rock," John Barnes Wells; "Sylvia," Oley Speaks; "Khaki Lad," Aylward, John Barnes Wells. "A Summer's Morn," W. W. Gilchrist.

Adding to the interest which a concert by the St. Cecilia Club always arouses, Victor Harris presented three new numbers on Wednesday evening's program, all three having been composed especially for this admirable chorus. His own song, "When Daddy Sings," showed that Mr. Harris has made a distinct contribution to choral literature of the humorous type, and its presentation met with the warmest approval from an audience that included

many notables of the musical world. The group of three Christmas songs with which the second half of the program opened was one of the finest examples of good chorus singing that have been heard in New York this winter. Under



Victor Harris, Gifted Conductor and Composer

Mr. Harris's leadership the St. Cecilians have always given a good account of themselves, but on Wednesday evening their shading, perfection of attack and intellectual comprehension displayed the demands made by the various numbers made the performance one long to be remembered. The presentation of Oley Speaks's "When the Boys Come Home," arranged especially for the club, was another number that drew deserved expressions of commendation.

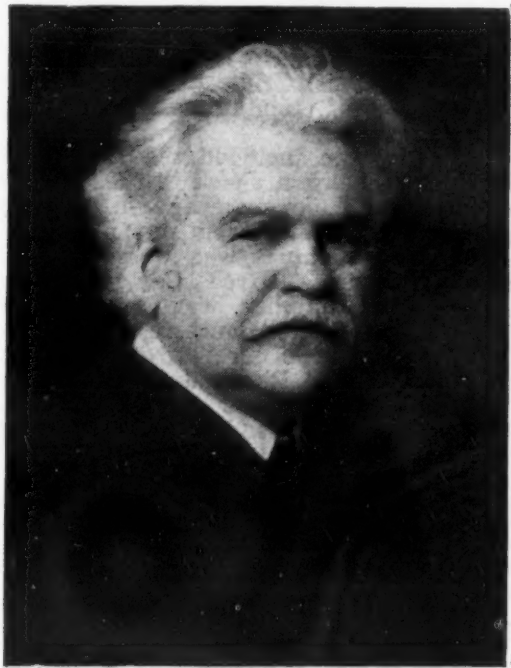
John Barnes Wells was a happy choice as soloist, and in the two old English songs with which his numbers opened, the tenor's fine gifts in the field of pure lyricism were well revealed. Very interesting also was his appearance in the dual rôle of composer-singer, and his two songs demonstrated convincingly the fact that Mr. Wells has creative, as well as interpretative, gifts. His singing of the Russell and Speaks songs was marked with taste and fluency.

Mr. Fox added excellent accompaniments for the chorus and soloist, as well as proving his good musicianship in the "Valse Ariette" of Deems Taylor.

M. S.

Mme. Brocks-Otteking Welcomed at People's Concert

Hanna Brocks-Otteking, soprano, was one of the featured soloists at the People's Concert given under the auspices of the Board of Education and Community Centers Association of New York on Dec. 15. She was heard in "Caro Nome" from "Rigoletto" and a group of songs by Buzzi-Peccia, Mana Zucca and Christiaan Kriens, all of which she sang charmingly. On Dec. 25 Mme. Otteking sang at St. Peter's Church, New York, and was re-engaged for the concert at the People's Institute scheduled for Jan. 10. Appearances in Brooklyn, Allentown and Bethlehem are pending for the near future.



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MISCHA LEVITZKI HAILED AS MASTER

Mischa Levitzki, Pianist. Recital, Aeolian Hall, Afternoon, Dec. 22. The Program:

"Chromatic Fantasy and Fugue," Bach; "Andante Favorsi," F Major, Beethoven; Impromptu, F Minor, Op. 142, No. 4, Schubert; "Etudes Symphoniques," Op. 13, Schumann; Nocturne in C Minor, Mazurka in A Flat, Etude in G Flat and Etude in D Flat, Chopin; "Poème Héroïque," Mana-Zucca; Waltz, D Major, Stojowski; Etude, D Sharp Minor, Scriabine; "Music of the Spheres," Op. 13, Dohnanyi; "La Campanella," Paganini-Liszt.

Two years ago this autumn Mischa Levitzki made his entry into our concert rooms. He was hailed as a pianist of exceptional gifts, already quite mature, though a boy in his teens. In the years 1916-1918 he has concertized in these United States, winning admirers wher-



Mischa Levitzki, Who Won a New Triumph in His New York Recital Last Week

ever he has played, both in recitals and as soloist with the country's leading symphony orchestras.

There was no doubt in our mind when first we heard Mr. Levitzki play that he was one of the great pianists of the twentieth century. But we were hardly able to convince ourselves that within two years from that date he would attain maturity, musically and temperamentally. His recital last Sunday afternoon convinced us that at twenty he has himself completely in hand, more certainly than have many of his colleagues twice his age. There is a quality in this

young man that is inescapable: he walks to his piano modestly, he indulges in no mannerism, he plays like a master. He is a young master, one of our century's prophets at the piano. And his prophetic message is beauty in tone and design, and sympathy in projecting the contents of a master work.

The Bach was positively thrilling in its poesy, in its myriad voices singing their recitatives, their commands, their replies. The Fantasy Mr. Levitzki played with the light and shade that brings out its human quality, and the Fugue was as perfect as human brain and hands can accomplish. Thunderous applause followed. And we would record that only when Bach is so played is there applause of this kind. The Schumann Mr. Levitzki revealed to us in a performance of the "Etudes" that matched the Bach. The respect shown for detail, for the curve and line, for the decorative bits, the inner voices, no matter what the variation, was indicative of the seriousness with which Mr. Levitzki works and achieves. The *Finale* was built up with fire, with power and with rhythmic precision. Such rhythm!

Beethoven's *Andante*, which some uncritical person probably dubbed "favori," was actually interesting in Mr. Levitzki's hands, and the Schubert Impromptu, unfamiliar to our programs today, proved a *tour de force*. Both Chopin Etudes (he played the "Black Key" etude first, contrary to the program's listing) were wondrously played and redemanded. There were two composers present, Mana-Zucca and Sigismond Stojowski, and they rose in their boxes and bowed after their pieces were played, Miss Zucca readily, Mr. Stojowski reluctantly; he probably felt it hardly appropriate after so small and unrepresentative a composition from his pen. The Dohnanyi "Music of the Spheres" was warmly applauded. It is a good composition, modern in feeling and idiom, not unlike Strauss in his "Feuersnot" period. And the "Campanella" trilled and glistened in real virtuoso closing-piece style. Mr. Levitzki electrified us with its brilliance! Then came extras, the A Flat and G Flat Chopin Waltzes, the Schubert-Tausig "Marche Militaire" and Rubinstein's "Staccato Etude," while the encore fiends gathered in their rush to the front of the auditorium.

Mr. Levitzki has never played better than he did last Sunday. He is a personality, a pianist of the highest rank, a master whose playing discloses the rarest kind of blending of poetry, intellect and virtuosity, all finely balanced. It is this that will make the name of Levitzki a memorable one in the history of pianists of our time.

A. W. K.

Rosa Raisa to Appear in Six Operas During Chicago Forces' Season in New York

Rosa Raisa, the Chicago Opera soprano, received an ovation from 5000 people at the Auditorium in Milwaukee on the occasion of her first appearance in that city as *Tosca*. Bellini's "Norma" will be especially revived for her in Chicago. During the five weeks' season in New York of the Chicago Opera Association, Miss Raisa will appear in "Tosca," "Aida," "Cavalleria," "Norma," "Il Trovatore" and "Jewels of the Madonna."

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"THINE EYES STILL SHINED." By Edwin Schneider. (New York: G. Ricordi & Co.)

With his setting of Ralph Waldo Emerson's little-known poem Mr. Schneider has added considerably to his already excellent reputation as a song composer. It is an art-song in conception and execution, an evocation of a lovely mood. There is a rich melodic feeling and a markedly individual harmonic color in this Schneider music. The figure, which begins on the second page, is carried out with much imagination and leads into a full-voiced arpeggiated accompaniment. The close of the song is skillfully managed and there is a big climax on a high G, with optional B flat. Mr. Schneider ought to feel very proud of this song; it is one of his best. It is dedicated to John McCormack, who sang it at his New York concert on Dec. 15 with notable success. The song is published for high and low voice.

"SUPPLICATION." "Sanctuary." By Frank La Forge. "Homeland." By Sidney Homer, Op. 35. (New York: Harold Flammner, Inc.)

These two new songs by Mr. La Forge are probably the best things he has given us to date. He has put to his credit a fine list of songs, among them such splendid things as "Wozu?" "Schlupfwinkel," "To a Messenger," "In Pride of May," "Before the Crucifix," etc., but these two songs seem to sound greater emotional fullness. In "Supplication" he has written with round melodic utterance a voice part that is most fetching. The range of this song is for a medium voice or for a high voice when the optional high notes are used. The song is dedicated to Mme. Matzenauer.

"Sanctuary" is a setting of a fine poem by Sarah Taylor Shatford, a most eloquent song, in which Mr. La Forge reaches forward and upward to a stunning climax on high C (an optional A is also permitted) in the high voice edition. The design and workmanship of this song, as well as of the other, is of the highest, and both songs should be placed in the repertoire of artists immediately. "Sanctuary" is dedicated to Mme. Alda and is published in high and low keys.

"Homeland" is a simple, sincere song, the poem and music both by Mr. Homer. The song has his characteristic touches in it, from his notation to his delight in inserting a 3/2 measure here and there in a melody. The song is especially appropriate at the present time and ought to be sung widely. High and low keys are published.

"THE STAR-SPANGLED BANNER." Piano Version by Josef Hofmann. (New York: Carl Fischer.)

The great Josef Hofmann has published his version of our national anthem, presumably the way in which he has been playing it at his recitals during the war. The setting is in C Major, not B Flat, and is excellent from the standpoint of a concert arrangement. By this we do not mean that it is so difficult to perform that only a concert player can give it; we mean that being in C Major it is too high for a pianist to use when he is leading an audience in the singing of it. And also it contains the interpolated high C toward the close (that awful high B Flat that sopranos and cornetists used to indulge in, until it became known that Washington did not approve of it!), which we are happy to say has disappeared from public singing of our anthem. The arrangement is interesting, however, and shows that our anthem has come to the attention of

everybody, even the greatest of concert artists, during the days of the war. Think of that!"

"THE HEART'S CALL." By Charles Huerter. "Spring Is Awake." By Samuel Richards Gaines. (Boston: Oliver Ditson Co.)

Mr. Huerter's song, dedicated to Theo Karle, is rather better than his other songs, for it has more thought back of it. The writing is also quite imaginative. The poem is a good one, by David Stevens. High and medium keys are issued.

As spring songs go—and they always "go," we have observed—this new one, "Spring Is Awake," by Mr. Gaines, ought to have a fine success. The Oscar Weil lay anent spring is pretty hackneyed and its first-cousin by Becker is probably "taboo" for a time. This "Spring Is Awake" is a bright, cheery, melodious affair, with fine vocal opportunities in it—there is a high C in the high-voice edition—and a very excellent piano accompaniment. A medium edition in A Flat is also published. Mr. Gaines is responsible for the text of the song as well as for the music.

THREE RUSSIAN CHORUSES. "Russian Lament." "Russian Winter." "Russian Festival." By Leo Ornstein, Op. 61. (New York: Breitkopf & Hartel, Inc.)

These are Mr. Ornstein's first published choral compositions and we wish to say, before we go any further, that they are finer than most composers' last. They are not in the Ornstein idiom of his "Poems of 1917" or "Wild Man's Dance," but in what we call the composer's Russian idiom, which he commands so remarkably. The melodic line is clear and true in all three pieces: the "Lament" a slow movement in G Minor, 3/4 time; the "Russian Winter" an *Andante espressivo* in F Sharp Minor, 4/4 time; the "Festival" an *Allegretto ma non troppo* in F Minor, 2/4 time. They are all to be sung unaccompanied, the piano accompaniment written out here being intended only for use in rehearsals. Of the three, we find "Russian Winter" the most significant. Here is a slow movement worthy of Moussorgsky. We might say that were Moussorgsky's name found on it there would be a consensus of opinion to the effect that it was one of the great Russian master's finest short pieces. Mr. Ornstein subdivides his voices freely, so that his soprano, alto, tenor and bass frequently run in six, seven and eight parts. The pieces are not conventional by any means, for in them Mr. Ornstein reveals at times his own personal harmonic sense, which strikes the hearer at first as very unusual. But that is part of the utterance of Leo Ornstein, and those who know his music will applaud it in these three choruses for mixed voices as heartily as they do his latter-day piano compositions.

Sigmund Spaeth, formerly music critic of the New York *Evening Mail*, has provided adequate English texts for these compositions.

"TO THE WIND." By Gordon Balch Nevin. "Star of Gold." By Mana-Zucca. (Boston: Boston Music Co.)

This part-song for mixed voices, "To the Wind," is a straightforward melodic composition with a capably designed piano accompaniment. Mr. Nevin's voice parts are smooth and singable and ought to sound very effective. As there is no subdividing of the four voice parts it may be sung either by a quartet or chorus. There is a violin obbligato *ad libitum*. The poem is by Lillias C. Nevin. Miss Zucca's "Star of Gold" has its title on its title-page, a very fine star on a white background with a red border.

It is a song of our time, the poem narrating the meaning of a golden star on a service-flag. The music is melodically worthy and the final page is broadly climaxed with an accompaniment in triplets. High and low keys are published.

FIVE FLOWER IMPROMPTUS. By Louis Adolph Coerne, Op. 115. (New York: G. Schirmer.)

These are five poetic piano pieces, not without a certain charm. Mr. Coerne writes fluently for the piano and, although he has no great distinction in his utterance, he expresses what he has to say so admirably that one is attracted to it thereby. The titles are "Silver Thistle," "Amaranth," "Magnolia," "Violet" and "Peony," of which we like "Magnolia," "Violet" and "Peony." The pieces are dedicated to Harold Bauer.

"IMMORTAL LOVE." By Camille Decreus. (New York: G. Schirmer.)

This setting of Baudelaire's poem, "A la très chère, à la très belle," is a pleasing song for a high voice with piano accompaniment. It is interesting to note the similarity of the opening melody with that of the duet between *Thais* and *Athanaël* in Massenet's opera.

A. W. K.

NEW MUSIC RECEIVED SONGS

"Volga Boatmen's Song." Edited by Edward Bromberg. (Boston: Oliver Ditson Co.)

For the Piano

"Wedding March." By Reginald de Koven, Op. 405. (Boston: Boston Music Co.)

For Chorus of Women's Voices (Three Part)

"Spring." By Miriam Capon. (Philadelphia: Published by the Composer.)

Anthems for Mixed Voices

"Let This Mind Be in You." By George B. Nevin. "By Cool Siloam's Shady Rill." By Edward Shippen Barnes. "Out of the Depths." By Henry Hadley. "Ye Armies of the Living God." By William Reed. "And It Shall Come to Pass." By E. S. Hosmer. "Turn Thy Face from My Sins." "More Love to Thee, O Christ." By Daniel Protheroe. "They That Trust in the Lord." "Grant Us Thy Peace." By Charles Fonteyn Manney. "Lead Us, O Father, in the Paths of Peace." By W. Berwald. "Seek Ye the Lord." By Addison F. Andrews. "O Lord, Our Governor." By John Hyatt Brewer. (Boston: Oliver Ditson Co.) "Thou Art My Strength." By Miriam Capon. (Philadelphia: Published by the Composer.) "O Blessed Creator of the Light." By J. Lewis Browne. (Chicago: Gilbert Music Co.)

PATRIOTIC MUSIC SONGS

"There's a Great Day Coming." By William Arms Fisher. (Boston: Oliver Ditson Co.) "The National Songs of the Allies." (Boston: Oliver Ditson Co.)

For Male Voices

"America's Message." By Arthur Edward Johnstone. "When the Flag Goes By." By George B. Nevin. "America's Crusaders." By Charles Fonteyn Manney. (Boston: Oliver Ditson Co.)

For Mixed Voices

"The Songs of the Defenders." By Ralph Cox. (Boston: Arthur P. Schmidt Co.) "Just Before the Battle, Mother." By George F. Root. Arr. by N. Clifford Page. (Boston: Oliver Ditson Co.)

Catholic Church Music

"Tantum Ergo." By Melchiorre Mauro-Cottone. (Boston: Oliver Ditson Co.)

MESSAGE IN LOS ANGELES

French Orchestra and Cortot Welcomed by Applaudive Audience

LOS ANGELES, CAL., Dec. 8.—After many delays and various promises on the part of the local Board of Health, matters were at last arranged so that the concert of the orchestra of the Paris Conservatory took place on Tuesday, Dec. 3. Contrary to expectation, quarantine regulations finally permitted the appearance of the orchestra at San Diego also.

The program included the Beethoven Fifth Symphony, a shock to those chauvinists who have succeeded in barring all German classics from our programs here. The applause was whole-hearted and emphatic. Alfred Cortot, whose programmed number was the Fourth Saint-Saëns Piano Concerto, was compelled to give two encores, one of them the Liszt Second Rhapsody.

Hundreds of tickets sold for a cancelled concert in Pasadena were accepted for this affair.

The concert here was given under the auspices of the local French society at the Shrine auditorium. The huge building was well filled, despite the fact that but two days were allowed in which to advertise a definite date.

W. F. G.

Max Jacobs to Present Music for Moller Dancers

The Orchestral Society of New York, Max Jacobs, conductor, will furnish the program for Helen Möller and her dancers at Carnegie Hall on Dec. 26. This will be Mr. Jacobs's first appearance in public since his enlistment at Pelham Bay Naval Station, where he has been conducting a band.

MUSIC IN SEATTLE, WASH.

Events Begin with Cancelling of the Epidemic Ban

SEATTLE, WASH., Dec. 9.—On account of the influenza ban, which for six weeks forbade meetings of every kind, chorus rehearsals have been few this season; hence no concerts have been given by the various choral organizations.

The Ladies' Ensemble Chorus of the University of Washington is one of the organizations to begin active work, under the leadership of Frances Dickey, assistant professor in the Fine Arts College and head of the Public School Music Department. Miss Dickey has directed choral organizations in colleges in the East and South and is well fitted for this work.

The Y. M. C. A. has organized an orchestra, with W. R. Hedley, director. He is one of the prominent violinists of the city and a member of the Symphony Orchestra.

Dent Mowrey presented his artist-pupil, Mrs. Ella Connell Jesse, in recital at the Cornish School of Music, Dec. 2. Mrs. Jesse is in Mr. Mowrey's Portland (Ore.) class, having studied three years with him, and her playing was excellent.

Miss Cornish has added three new teachers to the piano department of the school: Mabel D. Fett, Sedella Burgess and Mrs. Marion Vigus.

At the second "Twilight Musical" at the Hotel Washington, Dec. 8, arranged by the National League of Women's Service, the program was given by the Amphion Society, Claude Madden, director, and Robert R. Edgar, tenor, soloist. "America Triumphant," by Demorest, had its first hearing in Seattle on this program.

A. M. G.

CONCERTS BEGIN IN SAN JOSE

Ethel Miller and Warren Allen Heard in Season's First Recital

SAN JOSE, CAL., Nov. 30.—The concert season opened here last Monday evening with a joint recital by Ethel Miller, contralto, and Warren D. Allen, pianist, at the Pacific Conservatory of Music. Miss Miller made her local debut on this occasion, having come here to take the position of instructor in voice and public school music at the conservatory during the absence of Charles M. Dennis, at present in the army. Miss Miller possesses a contralto voice of beautiful quality, which she has under admirable control. Her offerings, unfamiliar on the whole to local concert-goers, included a charming group of American compositions which won great favor.

Mr. Allen's work is too well known to need further comment than to state that both in solos and accompaniments he fully maintained the artistic standard which is always expected from him. His numbers included the Prelude, Choral and Fugue by César Franck and shorter numbers by Gluck-Brahms and Chopin.

The audience was the largest one to greet local talent in some time.

M. M. F.

The Beddoe Vocal Quartet, under the management of Annie Friedberg, has been booked for "The Messiah" performance of the Oratorio Society in Paterson, N. J., Jan. 7. Mabel Beddoe, contralto of this organization, will sing in the same work with the Toronto Oratorio Society, Jan. 9.

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MANY ARTISTS NOW GIVING SONGS OF FLORENCE PARR GERE



Florence Parr Gere, the New York Composer, "Snapped" in the Connecticut Hills

In the accompanying snapshot Florence Parr Gere, the New York composer, is shown in the Connecticut hills, out for an afternoon's work. The work in this case is sketching music, for composers sketch while communing with nature just as do painters. Mrs. Gere, whose songs are steadily coming to the fore and appearing with increasing frequency on the programs of many of our best singers, spent the summer at her bungalow near Stamford, Conn., and did much work in composition. Already this season her "A New World Is Born" has been sung by Mme. Namara at her Aeolian Hall recital in October, where it was so successful as to be redemanded. Mme. Namara also sang it at her appearance at the Biltmore Musicales two weeks ago. Julia Henry in her New York recital sang Mrs. Gere's "Arcady's Where You Are" and "I Walked with Anguish in My Heart," while Mary Jordan is singing on her programs everywhere Mrs. Gere's "La Vie." The last named song will be issued in January by Huntzinger & Dilworth, and "A New World Is Born" by G. Schirmer.

Grand Rapids Enthralled by Heifetz

GRAND RAPIDS, MICH., Dec. 12.—Jascha Heifetz demonstrated his superb art on Dec. 5 before an overflow audience at Powers Theater in the third of the Mary Free-Bed Guild Concerts. Never has Grand Rapids heard a violinist possessing so much elegance and so much poise, and in addition such magnificent technique. André Benoist at the piano was a notable accompanist. E. H.

Sinsheimers Win Laurels in First Concert of White Plains Series

WHITE PLAINS, N. Y., Dec. 10.—The Sinsheimer Quartet of New York gave the first concert of its series here on Dec. 4, assisted by Mrs. Ethel Tozier Hardy, pianist. The organization won marked favor here last year in its series and its first concert last

evening proved that it will again be one of the main events in this city's music this winter. Bernard Sinsheimer and his associates gave splendid performances of Mozart's D Major Quartet and a group of short pieces by Ole Bull, Nedbal and Boccherini. Arthur Foote's Piano Quintet was the final work and Mrs. Hardy played her part in it brilliantly, with authority and a nice appreciation of ensemble values. There was much applause throughout the evening for the artists.

CHRISTINE LANGENHAN IN RECITAL AT MOORHEAD

Large Audience at Concordia College Welcomes Soprano in Program of Compelling Charm

MOORHEAD, MINN., Dec. 6.—An enthusiastic reception was accorded Christine Langenhan, the noted dramatic soprano, in her interesting recital at the Concordia College Auditorium. Mme. Langenhan opened her program with Handel's "Angels Ever Bright and Fair," which she sang with fine style and tonal nuance, contrasting it with Arne's "Lass with the Delicate Air." Coupled with these classics were American songs by Arthur Troostwyk, Campbell-Tipton and Vanderpool. Her French group began with the familiar aria "Connais tu le pays" from Thomas's "Mignon," and included two Massenet songs. The "Suicidio" aria from "Gioconda" the singer interpreted with marked dramatic power and richness of voice, and further displayed her versatility by singing Gretchaninoff's Lullaby in Russian, Dvorak's "Songs My Mother Taught Me" in Bohemian and Grieg's "I Love Thee" in Norwegian.

The final group was again devoted to American songs, Frederick W. Vanderpool's "I Did Not Know," Alice Reber-Fish's "A Memory Divine," Ralph Cox's "April-Tide," Kramer's "Allah," Manzuca's "Sleep, My Darlin'" and Fay Foster's "The Americans Come!"

Mme. Langenhan was so heartily applauded that in addition to many repetitions she had to add an encore to each group of songs. These included "Come for a Sail in My Little Boat" by Arthur Troostwyk, "Hills of Dream" by Marion Bauer, "My Love Is a Muleteer" by Francisco di Nogeno, and "Ring Out Sweet Bells of Peace" by Caro Roma. Edith Quist was an excellent accompanist.

Huge Dallas Audience Welcomes McCormack

DALLAS, TEX., Dec. 11.—Last night John McCormack was the attraction at the Fair Park Coliseum and in spite of the fact that a great political "favorite" was in town and scheduled to speak at the City Hall, McCormack faced an audience of more than 4000 persons. Mr. McCormack's first group was composed of "Allied Songs"—French, English, Italian and American. Following this came Winston Wilkinson, violinist, who created a most favorable impression. A group of Irish songs were given by Mr. McCormack in his inimitable style. Edwin Schneider is not only an ideal accompanist, but a composer of merit and was compelled to bow acknowledgment to recognition given him after the singing of his composition, "Flower Rain." Mrs. Wesley Porter Mason and Harriet Bacon MacDonald presented Mr. McCormack. C. E. B.

Marguerite Ringo's Appearances

The first appearance of Marguerite Ringo, the New York soprano, as soloist with the Schubert Club, Malden, Mass., on Nov. 25, attracted a large audience. Combining rich tonal quality with excellent interpretation, as exhibited in a group of five numbers, Miss Ringo won laurels through her delivery of William Arms Fisher's "Over the Hills and Far Away," Frank La Forge's "Come Unto These Yellow Sands," Fay Foster's "My Menagerie," Gilbert's "Ah, Love but a Day," and as her principal offering, "Depuis le jour" from Charpentier's "Louise." Num-



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bers given as encores included William Dichtmont's "Ma Little Banjo" and Loomis' "Little Dutch Garden."

Other recent appearances for which the gifted singer received praise were at the B. P. O. E. concert in Brooklyn, Dec. 12, and the Vanderbilt Hotel Musicales, Dec. 15. Her success as one of the soloists at the last Lockport Festival brought a re-engagement for the coming festival, scheduled for Sept. 1919.

Brooklyn Welcomes Carl Fiqué in Lecture on Grieg

A large gathering of music-lovers heard Carl Fiqué deliver a scholarly and interesting lecture on Edvard Grieg, the Norwegian composer on Monday evening, Dec. 9, at the Fiqué Musical Institute of Brooklyn. Musical illustrations were given by advanced students of the institute, Lillian Miller giving a fine reading of the E Minor Sonata. Fannie Zoeller was heard to advantage in the "Notturno" and the "Wedding Day." The suite "From Holberg's Time" was played with admirable technique by Josephine Lipp, while Anna Hering gave a brilliant performance of "On the Mountains," "Norwegian Bridal Procession" and "Carnival Sounds." The final number, the A Minor Concerto, was played by Mr. Fiqué in masterly style, ably accompanied on a second piano by Dirk Haagmans. A. T. S.

Morgantown, W. Va., Enthusiastic Over Program by Max Donner

MORGANTOWN, W. VA., Dec. 10.—Max Donner, the noted violinist, who has come to West Virginia University to head the violin department, gave his initial recital in Commencement Hall last evening. Mr. Donner revealed in his playing an admirable technique and a round, full, tone, and was applauded heartily by a large audience. His program included Tartini's G Minor Sonata, the Wieniawski Concerto in D Minor, Vieuxtemps' "Ballade et Polonaise" and shorter pieces by Bach, Mozart, Rubinstein, Tchaikovsky and his own charming Humoresque. Ethel Borden Black played his accompaniments excellently.

John Prindle Scott's New Song Finds Favor with Many Soloists

John Prindle Scott's sacred song, "He Shall Give His Angels Charge," has been sung recently with notable success by many prominent singers. While visiting her home in

Cleveland, last summer, Lila Robeson, contralto of the Metropolitan Opera Company, also appeared as soloist at the Old Stone Church in that city, and sang the Scott song. May Marshall Cobb, the New York soprano, sang it at the Congregational Church at Nantucket, Mass., with unusual success, and Nita A. Taylor, soprano of the First Church of Christ Scientist, Kansas City, Mo., has written the composer telling him of how delighted the congregation of her church was with it when she sang it there recently.

Harry Barnhart Gets Leave of Absence

WILMINGTON, DEL., Dec. 16.—It has been announced that Harry Barnhart of New York, director of the Wilmington Community Sing Chorus, has asked six weeks' leave of absence, during which he intends touring the country with a chorus and band. It is probable, in his absence, the "sings" here will be discontinued. It is understood that Mrs. T. Coleman du Pont and others who have been financing the community music movement here would withdraw and the community chorus would have to support itself. It has been Barnhart's declaration for weeks the chorus could pay its own way. T. C. H.

Jacques Thibaud Has Full Calendar

Jacques Thibaud, since Dec. 1, has played in all, ten engagements, taking him as far west as Cleveland, where he appeared on the 10th in a joint recital with Harold Bauer in the Chamber Music Series in that city. On Dec. 27, Thibaud will join Mme. Helen Stanley in Omaha in a concert under the auspices of the Nebraska State Teachers' Convention. January will be a busy month for this violinist. He will play jointly with Bauer in Plainfield, N. J., and in New York in the French Theater. Another concert at the Biltmore is followed by appearances in Boston, Lowell, Manchester, N. H., Montreal, Quebec; with the Philadelphia Orchestra in Philadelphia and Wilmington and with the Chicago Orchestra in Chicago.

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AMERICA'S MUSICAL OPPORTUNITY

By ARTURO PAPALARDO

IT appears that the male half of the American population refuses to take music seriously. Music is regarded by American men as an art only, not a practical profession. They consider it wonderful and beautiful, but not to be thought of in the light of a paying occupation for their sons. To be sure they allow their daughters to "take lessons," and are even proud when the daughter of the house shows some musical talent. But she must use it merely to entertain. She is discouraged from making music a career.

It has often been remarked that women are the chief backers of things musical in this country. But because of the attitude of the men, the women have been discouraged in their attempts to give music here the high place which it holds on the European continent. Consequently America, though it has many dabblers in the art, has to a considerable extent permitted its wonderful field of talent to lie fallow.

There is an important reason for this condition. Europeans are no more musical than Americans, but the governments abroad encourage music as a profession. Here we have large universities and colleges partially or entirely supported by the Government and we have public manual training and commercial schools, which educate our boys and girls along whatever line their talents may suggest save that of music.

Boys may learn to be lawyers or doctors, or they may go to engineering and agricultural schools, but where is there a government-supported conservatory? True, there are plenty of private musical academies, but these are not standardized, nor do many of them give an all-round musical education. Because of this fact orchestras are not composed of

native talent, and our prominent musicians are not Americans but Europeans. Consequently our American young men or young women who cannot compete with the splendidly trained musicians from abroad cannot make a living with their music.

Now is the time to build up Government conservatories here. There are many musicians now in this country or who will come to this country, who would take positions in the conservatories and develop the talent which is here. Then in another generation America would have its native-born composers, its teachers and its all-round musicians who could carry on the work of making America a real musical center. Instead of sending our young people to Italy or Germany, foreign musicians would come here. And the music which would be developed would be the greatest the world has ever known.

Crowded Music Calendar in San José Since Lifting of Ban

SAN JOSÉ, CAL., Dec. 8.—Three recitals were given Monday night as the result of crowded calendars since the epidemic ban was lifted. At Newman Hall, Edward Déru, violinist, gave a splendid program for the benefit of the Cardinal Mercier fund for Belgian Relief. He was accompanied by Mme. Déru, who also gave an interesting talk on Belgium as it was at the time of the German invasion. The musical offerings included a Tartini Sonata, Vitali's Chaconne, some Kreisler arrangements and numbers by Coleridge-Taylor, Renard and Wieniawski. At the same time a most pleasing program was being presented at the Pacific Conservatory of Music by Jessie S. Moore, pianist, assisted by Christine Howells, flautist, from Berkeley, Cal. Miss Moore opened the program with numbers by Bach, followed by the works of the modern com-

posers, Grainger, Mrs. Beach, Debussy, Paderewski, Jiranek and Grodski. Miss Howells, a young flautist of splendid attainments and a delightful personality, gave a Concertina by Chaminade and numbers by Debussy, Rimsky-Korsakoff and Pessard. Her work was thoroughly delightful. Madeline Becker was the efficient accompanist. M. M. F.

MANY INDIANAPOLIS EVENTS

French Army Band Heard Among Interesting Programs of Month

INDIANAPOLIS, IND., Dec. 13.—The second organ recital of the Matinée Musicale was held in the First Presbyterian Church on Wednesday afternoon, Dec. 4, when the program was given by Amy Cleary Morrison, Cora Brockway, Ella Schroeder, Yuba Wilhite, Goldie Williams and Louise Schellschmidt-Koehne.

An entirely American program was well given by Pasquale Tallarico and Gaylord Yost on Thursday evening, Dec. 5, at Hollenbeck Hall. Features programmed were compositions by Carpenter, Scott, Spalding, Stoessel and Yost.

The French Army Band, conducted by Capt. Gabriel Pares, appealed to a large, enthusiastic audience crowding the Murat Theater on Sunday afternoon, Dec. 8.

The postponed Thanksgiving program of the Matinée Musicale was given on Wednesday afternoon, Dec. 11, at Hollenbeck Hall. The program was given by Mrs. H. C. Wolff, Mrs. Carl Emmert, Mrs. Glenn O. Friermood, Mrs. Arthur G. Monninger, Mrs. Gustavus Jackson, Mrs. Marie Dawson-Morrell, Mrs. L. S. Kiser, Mrs. S. K. Ruick, Paula Kipp, Yuba Wilhite, Ella Schroeder, Eleanor Atkinson and Clara Jennings. P. S.

CONCERT BY BANGOR FORCES

Second in People's Symphony Series Shows Fine Fettle of Men

BANGOR, ME., Dec. 11.—The second in the series of Young People's Symphony Concerts given by the Bangor Symphony Orchestra, Horace M. Pullen, conductor, was held in the City Hall this afternoon. A varied program full of melodic beauty and sparkling rhythm was offered and made a strong appeal to the large audience which applauded enthusiastically a Prelude by Jarnefelt and Grieg's "The Last Spring." Judging by the fine work done at its first two concerts, the city may well take pride in this local organization. The remainder of the program included Haydn's Symphony No. 11, in G; a Delibes Overture, and Saint-Saëns's "Algerian Suite."

Word has been received of the safe arrival overseas of Mary C. Weston, violinist, and Isabel B. Weston, pianist, who offered their services to the Y. M. C. A. to entertain the soldiers in the various camps. J. L. B.

Schumann-Heink Delights Hartford

HARTFORD, CONN., Dec. 14.—George F. Kelley presented Mme. Schumann-Heink on Tuesday evening at Foot Guard Hall. This was the third concert in Mr. Kelley's World Famous Artists' series. There was a packed house, many people being seated on the stage and about 200 were turned away at the door. Mme. Schumann-Heink, as always, showed herself a great artist, and her audience, or "family," as she graciously called them, dis-

played their appreciation by enthusiastic applause. The contralto added many encores, in some of which, turning her back to the audience, she sang for the people on the stage. She was assisted by Nina Fletcher, violinist, who made a favorable impression. The accompanist was Mrs. Katherine Hoffman, who played with her usual finish and effectiveness. T. E. C.

Well-Known Artists Bid Farewell to R. F. Pearce

Men and women eminent in musical and theatrical circles were guests of R. F. Pearce of London at tea and a reception in the Biltmore Hotel, arranged as his farewell to them before his return to his home, for which he started on Dec. 21 on board the Adriatic. Among the party were Guy Bolton and Mrs. Bolton (Marguerite Namara), Mr. and Mrs. R. E. Johnston, Carolina White, Mischa Elman, Andrés de Seguro, Mr. and Mrs. Noble McConnell, and Mr. and Mrs. William Thorner.

The Elshuco Trio will give another concert in Aeolian Hall on the evening of Jan. 3, Jan. 3.



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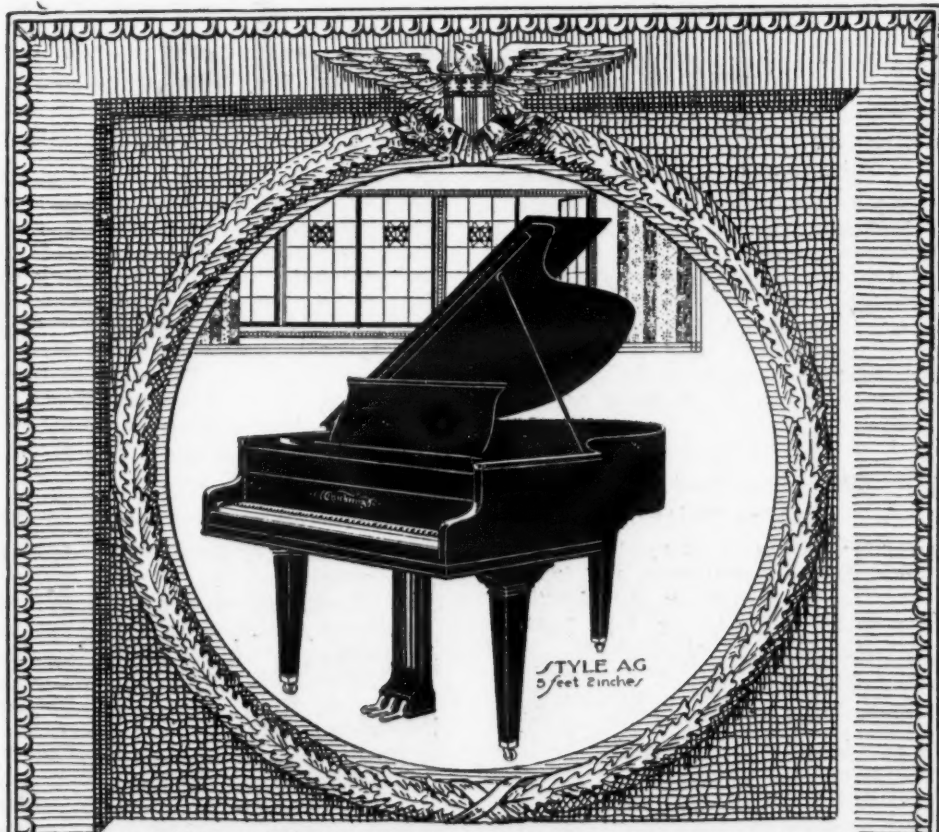
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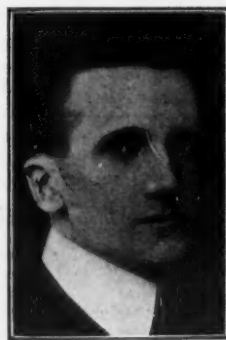
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SONGS; ARE THEY OF NATIONAL IMPORT?

London Official Tribunal Says "Non-Essential"—"Sings" of English Origin

A curious illustration of the working of the official mind is put forth by the Philadelphia Public Ledger in a recent article, apropos of an opinion delivered by a London official tribunal to the effect that "not only is song-writing not work of national importance, but of no importance at all."

"If such an *ex-cathedra* opinion be put forward seriously in England, where song-writing has by no means reached the proportion it has in this country," remarks the Ledger, "what would be the result if the Washington 'work or fight' authorities should give voice to some such verbal bolt directed against what is facetiously termed 'tinpan alley' in New York?"

"Doubtless there is much to be said on both sides of the question. We are but slightly acquainted in this country with the recent English output; but if it be on the general plane of the American, with a few notable exceptions there can hardly be any disagreeing with the pronouncement above quoted. One need only read the advertised titles and excerpts published in various theatrical weeklies to realize the futility of most of such creations, while it is even a worse experience to hear these pseudo-patriotic and sentimental ditties caroled forth from a score of local vaudeville stages. Only occasionally do such timely effusions rise above absolute puerility.

"England's 'Tipperary,' 'Keep the Home Fires Burning' and several songs by the singularly gifted Lieutenant Gitz-Rice, such as 'Keep Your Head Down, Fritz Boy,' have won distinctive places in the affections of the soldiery and the homefolks alike, but so far, in these bellicose days, no American song has attained an equal popularity with Cohan's 'Over There,' a not particularly inspiring composition, which consumed only twenty-five minutes in the writing, according to its creator's own story. Simplicity of tune and idea are the song's most commendable features.

"Irving Berlin, second only to Mr. Cohan in his ability to keep fingers properly disposed on the American melodic pulse, is now [?] at Camp Upton, and military surroundings are said to have proved a great incentive to patriotic inspiration. We shall see. These two composers might well collaborate on a number to be called 'Let Those Who Will, Make the Nation's Laws, So Long as I Can Make the Nation's Songs.' To be sure not every melodist of these times can be a Rouget de L'Isle and indite a

'Marseillaise,' a patriotic song of the people which has not yet been equaled. "Community 'sings,' which are now receiving so much consideration here in America, are really the outgrowth of a more sober English idea which prevailed, and perhaps still does, among large groups of factory workers. Choruses from Handel oratorios are said to have been heard among early instances of this sort, but without doubt English communal selections now are of a less grandiose character.

"Charles Willmott, head of one of the largest British music publishing houses, has come to the defense of song writers against the strictures made against them by Government officials. He is of the opinion that the charge of 'commonplaceness' so often leveled against the popular song is really the result of a studied simplicity of style, and in this direction the successful song writer achieves something which the philosopher would give the world to emulate."

RESNIKOFF BEGINS SERIES

Blind Russian Baritone Compels Admiration in Recital

The first of three intimate song recitals was given by Vladimir Resnikoff, the blind Russian baritone, at Greenwich House, on Dec. 15. Mr. Resnikoff, who disclosed a powerful, pleasing voice, coupled with the clearest enunciation and a fine interpretative sense, sang a group including works by Haydn, Carissimi and Secchi's "Lungi del Caro Bene," this last of which was especially well presented. A Rachmaninoff group, including "I Am No Prophet," "The Isle," "The Lord Is Risen" and "Floods of Spring," evoked the applause it deserved. Songs by Oscar Schminke, who was at the piano, included "Immortality," "Mocko, the Educated Ape," "My Rock of Ages" and "Breaking the Chains," won both singer and composer numerous acknowledgments. Five "Siberian Exile Songs," arranged by Mr. Schminke, completed the program.

Mme. Gimbrere and Duberta in Joint Brooklyn Recital

Mme. Maria Gimbrere, soprano, and Gerard Duberta, baritone, gave an interesting recital at the Academy of Music, Brooklyn, on Dec. 12, under the auspices of the Brooklyn Institute. The varied program, sung in three languages, consisted of a Japanese romance number "Sayonara," by Charles Wakefield Cadman, composed of two solos and two duets. Several other Cadman songs were given. Mme. Gimbrere contributed three solos, all French, of which Massenet's "Elegie" was most enjoyed. Mr. Duberta has a pleasing baritone. He

gave the familiar "Erl-King" and a composition by Moussorgsky, "Death of the Commander." The concluding selection was the aria "E allor perche" from "Pagliacci." William Spoor was the accompanist.

A. T. S.

ALBANY CLUB CONCERT

Mendelssohns Appear with Miss St. Ives and John Barnes Wells as Soloists

ALBANY, N. Y., Dec. 13.—A splendid concert was given last evening in the auditorium of the State Educational Building by the Mendelssohn Club, with John Barnes Wells, tenor, and Elizabeth St. Ives, soprano, as assisting artists. Buck's cantata, "The Nun of Nidaros," with incidental solo by Mr. Wells, had first place on the program, which opened with the "Star-Spangled Banner." The mystic spiritual note of the piece was subtly brought out through the delicate shadings of the assembled voices, under the leadership of Frank Sill Rogers. The other notable club number was Fay Foster's song, "The Americans Come!" given at the close. Two other well liked songs were "The Lamp in the West," by Parker, and "In Old Japan," a fantasy, by Forsyth. Edgar S. Van Olinda, tenor, sang the air to the club's obligato for "All through the Night," giving the old song an unusually fine interpretation.

A group of light numbers completed the work of the club, with Miss St. Ives singing the incidental solo in Herbert's "The Italian Street Song."

Mr. Wells was most pleasing in his varied numbers, which included two of his own songs, "The Lightning Bug" and "I Wish I Were a Little Rock." Two humorous Negro Spirituals were grouped with two old Irish melodies, "Down by the Sally Gardens" and "Sylvia." Miss St. Ives sang a Handel composition, "O, Had I Jubel's Lyre," some sixteenth and seventeenth century songs, Fay Foster's "One Golden Day" and "That's the World in June," by Spross.

Harry Alan Russell was the club accompanist and also for Mr. Wells, and George Yates Myers accompanied Miss St. Ives.

W. A. H.

Mary Helen Howe Gives Recital in Washington, D. C.

WASHINGTON, D. C., Dec. 10.—The first recital of the season at Madison Hall was given by Mary Helen Howe, coloratura soprano, and director of the vocal department. As has been Miss Howe's practice, she gave Americans a prominent place in her program, singing compositions of Rogers, Nevin, Ronald and Fay Foster, thrilling the audience with the latter's song, "The Americans Come!" Arias from "Romeo and Juliet" and "La Reine de Saba" offered excellent opportunities for the coloratura and dramatic qualities of her voice. A charming group of French songs and "Come Unto Him" from "The Messiah" were also included. The singer was enthusiastically received and was compelled to lengthen her program with a number of encores. Elizabeth Winston made an artistic accompanist for Miss Howe.

W. H.

Paris Orchestra Men Guests at Special Organ Recital in Salt Lake City

SALT LAKE CITY, UTAH, Dec. 10.—Eighty members of the Paris Symphony Orchestra, which was to have played at the Tabernacle last night had health conditions permitted, were guests yesterday afternoon at a special organ recital arranged in their honor. After a few hours of sightseeing nearly the entire personnel of the organization, which numbers about ninety members, enjoyed a program which J. J. McClellan played on the great organ. Mme. Christiane Emayel, French soprano, who was among the guests of honor, sang the "Marseillaise," after which Governor Bamberger made a brief address. André Messager was high in his praise of the organ, its quality of tone and the capacity of the instrument, as demonstrated by Mr. McClellan. Z. S. H.

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Perhaps the most interesting of the new artists with the Chicago Opera Association this season is John O'Sullivan, the gifted "French" tenor, late of the Paris Opéra. Mr. O'Sullivan was for six years one of the most beloved of all Parisian singers. Having spent the greater part of his life in France, O'Sullivan is most decidedly French, in action, dress and manner of speech. He converses in French almost exclusively and when he does talk English it is with a broad "brogue," with a slight French accent. Mrs. O'Sullivan, who is also in Chicago, cannot speak one word of English. She is a Parisian to her finger tips, as is their three-year-old son, John O'Sullivan, Jr.

In spite of his long residence in France, Mr. O'Sullivan, who was born in Cork, Ireland, is an Irishman, "first, last and all the time," as he himself states. He is an ardent exponent of "Home Rule for Ireland," but nevertheless he is bitter against the Sinn Feiners and all other radicals.

The Girls' Musical Club of Houston, Tex., has engaged Guiomar Novaes, the Brazilian pianist, for a concert on Jan. 18.



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PABLO CASALS

PITTSBURGH CLUB HEARS MUSIC OF "SHANEWIS"

Tuesday Musicales Gives Cadman Work
as Operalogue—Heinroth Makes
Début as Conductor

PITTSBURGH, PA., Dec. 14.—On Tuesday afternoon the Tuesday Musical Club gave a reading of Charles Wakefield Cadman's Indian opera, "Shanewis." As this was the first time Pittsburgh has heard the opera in any form, a large and appreciative audience was present. The operalogue was given by Mrs. Alva W. Sherrill, through the medium of recitative and song. Othelia Averman Vogel at the piano tried, in so far as a pianist can, to furnish an orchestral accompaniment, and in this she was highly successful. The Tuesday Musicales is doing a great deal for local composers, both past, present and those in California. It was right that it should give us a first hearing of the Cadman magnum opus. That illustrious Pittsburgher would have been pleased with his reception. On the same program Mrs. Edward B. Lee, Margaret Miller, Jean Wessnar and Mrs. Hanning W. Prentiss gave a most enjoyable String Quartet. Mrs. William McAdoo, Mrs. A. F. Simpson and Mrs. Wilbur C. Laughlin gave a number of songs. It was one of the most successful afternoons the Tuesday organization has given.

On Tuesday night William H. Oetting and Charles N. Boyd gave a piano duologue. Their program was international in scope and contemporary in character. The composers represented were Huber, Debussy, Nicolaieff, Fournier and Sinding. Programmatically it was one of the most interesting duet recitals ever given here. These men are both tremendously busy teachers, and yet they find time to prepare a program of novelties and do it well.

The Pittsburgh Male Chorus gave the initial concert of its season on Thursday night. Charles Heinroth made his debut as conductor, and it was an auspicious beginning, as it demonstrated to Pitts-

burgh that Mr. Heinroth could wield a baton as well as he can play organ. The club sang two numbers in memory of James Stephen Martin, its late and distinguished conductor. The Male Chorus brought a new soprano to this city in the person of Irene Williams. Miss Williams has a lyric voice of fine quality, style and intelligence. It was all the same to her whether she sang Debussy, Dalcroze, or Rimsky-Korsakoff; she was equally at home. The house liked her work so much that she was compelled to give three encores. Elizabeth Waddell, who is rapidly making a name for herself as an accompanist, was at the piano. The best work of the evening was done by the club in the lighter numbers. Incidental solos were sung by Dr. R. H. Kirk, O. S. Heck and F. R. Rodgers. The club accompaniments were played by F. W. Fleer at the piano and John A. Bell at the organ.

Mrs. W. H. Long, a pianist of more than local reputation, has returned after a short and successful tour in the State of Indiana. Mrs. Long is one of the best known of the many Tuesday Musical Club pianists.

The choir of St. Andrew's Episcopal Church sang Whitney Coombs's cantata, "The Vision of St. John," at its Sunday musical services. St. Andrew's choir is far and away the best mixed choir in the city. It stands for a high type of service, and does it impeccably. C. A. Rebstock is the organist. The soloists for the Coombs cantata were Estelle Hebler, soprano; Mrs. F. R. Huseman, contralto; Edmund Ebert, tenor, and Harold Gittings, baritone. H. B. G.

Max Jacobs Trio Praised in Sunday
Evening Program at Brooklyn

Max Jacobs, violinist; Alfred Kastner, harpist, and Alfred Krueger, organist, have been playing for the special Sunday evening "sings" arranged by the Rev. Gaston Oldham at St. Ann's Church in Brooklyn. Programs of a high order have been arranged by the trio and have met with such response from the congregation that these services will be continued until after Easter.

DECLARES THAT MUSIC IS VITAL TO WORK IN CAMPS

Dr. Davison Argues from His Experi-
mental Work at Camp
Devens

BOSTON, Dec. 7.—The Radcliffe Musical Association, of which Mabel Daniels, the composer, is president, held its first meeting of the season last Tuesday afternoon. Archibald T. Davison of Harvard gave the members of the Association an informal and enjoyable recital of organ music by Bach, Franck and modern composers. Dr. Davison also spoke briefly but very interestingly of his recent musical work at Camp Devens. Most persons have merely included his name in the list of song leaders who have served at Devens. The work he undertook there was, however, of quite a different character from that of the other song leaders, for it was unique and experimental.

"It was a musician's job," said Dr. Davison, "not an entertainer's, for which I was called to Camp Devens; for the use of music for the entertainment of soldiers and sailors is important in the Y. M. C. A.'s scheme. It was my wish and understanding that I should try to prove that music is as necessary a part of the military drill here as it is in Europe. For military purposes, anything which makes a better soldier is worth while. Officers complained that many of the men lacked a sense of rhythm and were unable to go through the manual of arms and other military exercises requiring rhythmic co-ordination. In Europe, music is used successfully for improving these conditions.

"The first difficulty was the lack of proper songs. Many European governments recognize music as a war necessity, but here we had no music which was comparable in quality to the clothes and guns and munitions provided for the soldiers. So I had first to get together, with some assistance, a little collection of good music suitable for this work, and I may

say incidentally that practically all the good song music now used in the army has been introduced through the tireless and unselfish efforts of Prof. W. R. Spalding, a member of the music committee of the Commission on Training Camp Activities. There were none of the so-called popular songs in my list; there were no highbrow songs either; but there were good, strong military songs which would develop the men's rhythmic sense and which they could enjoy singing. I have never heard any of the popular songs asked for by the soldiers. The song, by the way, which met with the most universal response was the one about which there was most doubt of its popularity. This was the Netherland folk-song called 'Prayer of Thanksgiving.'"

C. R.

SELINSKY IN HONOLULU

Quartet Presents Two Programs in
Third of Philharmonic Concerts

HONOLULU, Nov. 30.—As the third in the Philharmonic series, a program was presented by the Selinsky Quartet last night which was of a splendid order and brought together a large and critical audience. The quartet, which is composed of Max Selinsky, first violin; Iola Ingalls, second violin; Rebecca Clarke, viola; May Mukle, cellist, with Jessie Masson, pianist, opened its program with Dvorak's "Dumky" Trio, Op. 30. Next on the program was a Trio, "Divertimento," by Mozart. A solo by Jessie Masson, which comprised Chopin's "Andante Spianato" and Polonaise in E Flat. Dohnanyi's Quintet in C completed the program.

A week later the quartet gave another concert. This time the numbers presented were the Chaminade Trio No. 2, Dittendorf Quartet in E Flat and Schumann's Quintet in E Flat. The solo was given by Max Selinsky and was the Mendelssohn Concerto in E Minor.

Cincinnati Woman's Club Devotes First
Program to Music of Allies

CINCINNATI, OHIO, Dec. 9.—At the meeting of the Woman's Musical Club on Dec. 4, at the home of Mrs. Adolph Klein, the program was devoted to "Art Music of the Allies."

Jessie Baldwin, Joy Calvert, Louis Ehrigott, Jr., and Mrs. Corinne P. Miller, all violinists, performed the Vivaldi B Minor Concerto, accompanied by Emma L. Roedter. Following Italy's contribution, Mrs. Dell K. Werthner sang the aria "Mute Dolorosa" from Franck's "Beatitudes" as a tribute to Belgium, accompanied by Mrs. Winans. Alma Betscher, pianist, played a group of the British, Cyril Scott's pieces, while France was represented by Debussy's "Sirènes," sung by eight women, accompanied by the Ravel arrangement for two pianos of the orchestral part, played by Miss Roedter and Mrs. Antoinette H. Smith. The Russian, Rachmaninoff's Suite, Op. 17, for two pianos was played by Mrs. Winans and Mrs. Neva Remdesandau. Our own Mrs. Beach's "The Song of Liberty" was the inspiring closing number sung by the octet of ladies. The hostesses of the afternoon were Mrs. Adolph Klein, Mrs. Philip Werthner, Mrs. Theodore Workum, Mrs. Theodore Bohlmann and Mrs. A. H. Smith.

Yonkers Collects Nearly 10,000 Records
for Men in Service

YONKERS, N. Y., Dec. 14.—Nearly 10,000 talking machine records were collected in Yonkers during the nation-wide drive for records and machines for American soldiers and sailors. Permission was kindly given by the superintendent of public schools, Charles E. Gorton, and by the principals of the private schools, to have the soliciting and collecting of the records done mainly by the school children. To furnish additional enthusiasm, it was decided to conduct a contest between the schools to see which school could collect the most records and machines. The results were more than satisfactory. Yonkers's quota—on the basis of a million records from the entire country—would be 1000. It can be seen therefore that the city went "over the top" nearly ten times. The highest number of records was collected by St. Mary's Catholic School, which reported a total of 2,910. R. W. W.

Pupil of Arens Vocal Studio Secures
Church Position

Helen Davis, contralto, was selected out of about forty competitors by the music committee of the Central Synagogue as soloist for their Sunday morning services. Miss Davis is from Hornell, N. Y. This is her third winter in the Arens Vocal Studio, having been prepared by Mrs. C. F. Babcock of Hornell, another pupil of the Arens Studio.

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A Revival and a Novelty Chief Features of Season at La Scala

Rossini's "Moses," Heard in Milan for First Time Since 1869, Scores Success Under Serafin's Baton—New Work, "Ghismonda," by Renzo Bianchi, Has Many Musical Excellences, Though Built on Crude Libretto

MILAN, ITALY, Nov. 25. — The "Moses" of Rossini, the first opera of this season at La Scala, has had a varied career. For many years the work had been shelved. In 1915 Mascagni took it down and dusted it; after giving it a general reburnishing, he presented it to the Roman public and subsequently to the opera-lovers of Florence and Milan. Only a few performances of it had been given at Dal Verme when Italy declared war on Austria; so, naturally enough, the city was too much excited to pay particular attention to the production. Incidentally it may be remarked that the subject of "Moses" is in perfect keeping with the political situation of the moment, inasmuch as the Biblical episode corresponds with the present triumph of the cause of justice over brute force.

When produced at La Scala, the work was given a very warm reception. Serafin, the conductor, is being congratulated on the very brilliant performances of it which have been given under his baton. The title rôle was forcibly interpreted by the famous basso, Nazzareno de Angelis, who was ably assisted by the tenor, Dolci; the baritone, Ricci, and the soprano, Signora Solari. The première of "Moses" took place in Naples in 1818. It was brought to Milan in 1822 and again in 1823. It was given here for the last time in 1869.

The other feature of the Milan season, the opera "Ghismonda," by Renzo Bianchi, was a great success last year in Rome. Musically, it can be classed as a capital piece of work. The clear phrasing, the brilliant orchestration, the

elaborate harmonic effects, all co-operate to give the impression of a score written with profound inspiration and elaborate care. The libretto, however, is but an adaptation of a crude medieval novel.

Bits of Operatic News

Pietro Mascagni has just completed an operetta entitled "Si" ("Yes"). The story treats of a little lady who was much too glib in saying "yes," and who ended by being equally positive in saying "no." Ruggiero Leoncavallo, whose name has become so closely associated with Mascagni's through the twin operas, "Pagliacci" and "Cavalleria," is putting the finishing touches to the two new operas, one of which is destined to

see the light in France, the other in Italy.

As for Puccini, there is no later news of him than that he is modifying the third act of his "La Rondine" ("The Swallow"). This must be counted a wise move on the maestro's part, all things considered.

And still another American singer is forging her way slowly but surely to the front in grand opera. The artist is Diana d'Este, who, although she has not been singing in Italy long, has already succeeded in captivating Italian audiences, especially at the Teatro Massimo, Palermo, Sicily. She has also given her services to the American Red Cross in Milan, as well as to the Italian Red Cross in Sicily. Miss d'Este has been engaged for a season of opera in Malta, where she is to sing the title rôle in "Aida," "Desdemona" in "Otello" and "Leonora" in "Trovatore." In America the singer is better known as Katherine Irving Powell. She made her first public appearance in New York at the Hippodrome, in 1915.

The proposal to set a memorial tablet into the wall of the house where Catalani died is receiving enthusiastic support from artists everywhere. It is also proposed to erect a monument to this composer, who wrote "Loreley" and "La Wally." E. HERBERT CESARI.

BEGIN WATERBURY CONCERTS

Mme. Matzenauer Opens Prentzel Series—Cantor Rosenblatt Also Heard

WATERBURY, CONN., Dec. 10.—The fifth season of the Prentzel concert series was opened on Dec. 9, when Mme. Margaret Matzenauer, contralto of the Metropolitan Opera Company, gave a concert in Buckingham Hall, with Frank La Forge at the piano. No more auspicious opening could have been desired, for Mme. Matzenauer's performance was a delight from the moment her magnificent voice rang out in the "Star-Spangled Banner" to the time when the audience reluctantly allowed her to leave the stage. The great dramatic talent of this artist and the intense feeling with which she sang each number roused marked admiration. Among Mme. Matzenauer's offerings were two songs by Mr. La Forge, "Before a Crucifix" and "Supplication."

Mr. La Forge played four numbers. Two by Chopin were especially pleasing and his own "Romance" was enthusiastically received.

LOS ANGELES NEEDS HALL

Proposal of Civic Auditorium as Memorial to City's Dead Wins Approval

LOS ANGELES, CAL., Dec. 4.—The situation in regard to concert halls is very unsatisfactory. For several years the artist concerts given in Los Angeles have taken place in Trinity Auditorium, built and owned by the Los Angeles Investment Company, with occasional excursions to the Shrine Auditorium, two miles further from the center of the city, when the audience was expected to pass the two thousand mark. A moving picture producer is now anxious to rent Trinity Auditorium. This beautiful hall cannot be retained for concerts unless about a hundred nights a year

can be guaranteed. The war, the prospective tax and the influenza have co-operated to cut the number of concert offerings to not many more than fifty in the present season.

There are no other houses in Los Angeles except the theaters which are suited to such affairs. The Temple Auditorium has become Clune's picture theater, and the other theater stages are occupied. Should Trinity be closed to concerts, the only place available for them will be the Shrine Auditorium, which, with seating room for 4000, will more than amply accommodate the normal audience of 1500. These considerations combine to give special urgency to the agitation now under way for the erection of a civic auditorium as a memorial to the Los Angeles men who have met their death in the war.

The opening concert of the Los Angeles Symphony Orchestra's season has been postponed to Jan. 3, because the removal of the ban on public gatherings came too late for the orchestra to prepare its program announced for Dec. 6.

Rudolph Kopp, who was the violinist of the Brahms Quintet and conductor of the Graumann Theater orchestra of thirty men, and was interned about a year ago at Fort Douglas, Salt Lake City, has been released by the Federal authorities on account of his failing health. His wife has gone to Salt Lake City to care for him. W. F. G.

Concerts for Bethlehem Steel Company's Employees

BETHLEHEM, PA., Dec. 16.—At the second concert given this season by the Bethlehem Steel Company's band in this city, Dec. 12, Elizabeth Johnson, violinist, of Lebanon, was the assisting artist. A. M. Weingartner conducted.

Mr. Weingartner, who is conductor of the Lehigh Valley Symphony Orchestra, also has announced a series of concerts to be given during the winter at the Moravian College

for Women by a string quartet composed of himself and Earl Pfouts, violins; John K. Witzeman, viola, and Alfred Lennartz, 'cello. The three last-named are well-known members of the Philadelphia Orchestra. The first event was scheduled for the evening of Dec. 17, the principal numbers on the program being the Beethoven Quartet in A, Op. 18, and the Grieg Quartet in G Minor, Op. 27. These concerts will be free to the music-lovers of Bethlehem and by way of substitute for the concerts formerly given by the Lehigh Valley Symphony Orchestra, which has canceled its public appearances for this season and will appear as the Bethlehem Steel Company Symphony Orchestra, before the employees of the big steel plant only. The first orchestra appearance was on Sunday, Dec. 15, when Sue Harvard, soprano, was the soloist. R. E. S.

Nana Genovese Returns from Successful Tour with San Carlo Forces

Mme. Nana Genovese, contralto, formerly of the Manhattan Opera Company, has returned from a successful engagement with the San Carlo Opera Company, during which she appeared in Buffalo and Syracuse as Azucena in "Il Trovatore" and La Cieca in "Gioconda." On the return from the present tour of the San Carlo company Mme. Genovese will join the company in Cleveland and finish the season with them, probably appearing in several of the Eastern cities.

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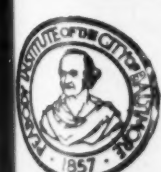
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Audience—"Pops" Introduce Pian-
ist—Marguerita Sylva Sings

ST. LOUIS, Dec. 14.—The unlucky superstition about Friday the thirteenth did not in any way affect the success of the regular symphony concert yesterday afternoon or destroy the novelty of hearing the viole d'amour in the hands of such an artist as Henri Casadesus. Mr. Zach did not play a regular symphony, but chose to build his program around the two numbers in which Mr. Casadesus was to appear. After Bantock's Overture, "Pierrot of the Minute," which was given in most approved style, the soloist was first heard in a Suite for Viole d'Amour by Lorenzini, with orchestral accompaniment. With an accompaniment of wood-winds and strings, this old instrument was fascinatingly played and the house burst into rounds of applause after the number. Mr. Casadesus responded graciously with a solo number, "Tambourin," by the Italian composer, Borghi. His other number, far more modern, was the specially written solo part in Charles Martin Loeffler's symphonic poem, "La Mort de Tintagiles." The orchestra's response in this number was just evidence of the way in which Mr. Zach has rounded it into form. The viole d'amour part blended beautifully

with the other instruments. The two other orchestral numbers were Weber's Overture, "Oberon," and Saint-Saëns's symphonic poem, "Phaëton." The work of the string section of the orchestra during the entire program was a perfect delight and it is a great pity that conditions prevent Mr. Zach from having his full complement in this and other much-needed sections of the orchestra. The work which he does with the limited means should command the respect of the many music lovers who attend his concerts.

Last Sunday's "pop" concert brought to us a young pianist from Boston, Pauline Danforth, who gave the first movement from Rachmaninoff's Piano Concerto No. 1 in a very satisfactory way. She also played two solo numbers. Nevin's "A Day in Venice" and the Overture to "Martha" were the orchestra's principal offerings, besides other well-known numbers. Owing to the prevalence of the influenza, the crowds attending these concerts have not been up to the standard.

Marguerita Sylva, the well-known prima donna, has been singing here this week at the Orpheum. She has been giving excerpts from "Carmen" and other interesting numbers.

Dr. Starkloff, the City Health Commissioner, who has been so active in fighting the influenza, put a ban on the appearance of the French Orchestra here to-morrow night, and in consequence many St. Louisans will be deprived of that great pleasure. No later date can be arranged. H. W. C.

FORM MARYLAND CHORUSES

Many Now Being Organized by Frederick Huber—Eliminate "Songs of Hate"

BALTIMORE, MD., Dec. 12.—"Songs of hate" are conspicuously absent from the song sheet which has just been issued by the music committee of the Maryland Council of Defense, which is headed by Frederick R. Huber. The new song sheet, which Mr. Huber's committee has issued for the use of choruses throughout the State, contains patriotic songs, folk-songs and songs of sentiment and home, and some of the old-fashioned roundels, which were attractive features of "singing bees" of other days. The music committee is composed of Harold Randolph, chairman; Judge T. Carroll Bond, Dr. G. W. Haddaway, Mrs. W. Bladen Lowndes and Mrs. Edwin Warfield.

Mr. Huber is at present organizing the entire State for chorus singing, and has arranged with the educational committees of both the men's and women's sections of the Maryland Council of Defense to consult and appoint county music directors. Although his organization has been in existence scarcely more than a month, choruses have already been organized in Frederick, Hagerstown, Rising Sun and Annapolis, Md. On Dec. 11 the class for community song leaders was organized and it is planned, after the Christmas holidays, to form a large chorus in Baltimore.

Charles Courboin Gives Recital in Grand Rapids, Mich.

GRAND RAPIDS, MICH., Dec. 14.—Rarely has an artist been so much enjoyed as Charles M. Courboin, organist, who presented the third artists' program yesterday afternoon, before the St. Cecilia Society, at St. Mark's Pro-Cathedral.

The appeal to the imagination rather than intellect makes his work profound and interesting. All effects were well balanced and clear. E. H.

Namara Again Stricken with Influenza

Mme. Marguerite Namara, soprano of the Chicago Opera Association, was taken ill suddenly Sunday of last week with influenza in Chicago, and this necessitated the cancelling of her engagement to sing at the New York Mozart Society's concert, Hotel Astor, Tuesday evening last. This is the second attack of influenza which Mme. Namara has had this season. She has recently been operated on for an abscess in the ear and will not be able to sing for two or three weeks. She was to have appeared at the Metropolitan Club Saturday evening, Dec. 21, with Jacques Thibaud, the violinist.

MURI SILBA COMMANDS ESTEEM IN HER RECITAL

Muri Silba, Pianist. Recital, Aeolian Hall, Evening, Dec. 17. The Program:

Variations, D Minor, Handel; Gigue, Mozart; Tambourin, Rameau-Godowsky; Sonata, Scarlatti; Sonata, G Minor, Schumann; Capriccio, Brahms; Valse, Prélude, Etude, Chopin; "Spanish Serenade," Scharwenka; Etude, D Flat, Liszt; Etude, Poldini; "Gigue all'antica," Leschetizky; "Thème varié," Paderewski.

Muri Silba without a doubt has a pianistic talent of much promise. She has an excellent sense of dynamics and color, remarkable precision of rhythm, and a very decided musical temperament. If here and there her impulsiveness seems to betray her into blurring this or the other phrase or movement, she may be forgiven. Impetuous exaggerations are always far preferable to the timidity of immaturity, for they at least give evidence of an individuality desirous of creative activity.

There were moments on Tuesday evening when Miss Silba's playing was marked by a virility, a broadness of conception which was almost masterful, as, for instance, her impressively conceived and exquisitely colored execution of Schumann's G Minor Sonata, especially the Presto and the Scherzo. With her initial numbers she was also very successful. The Handel Variations were brought out with admirable clearness, and the Gigue of Mozart and the Scarlatti Sonata were as clear-cut as they were musically finished.

Less successful was the young artist's interpretation of Brahms's Capriccio. Even these rugged staccato passages should be played with greater musical expression, while the Chopin Valse assumed, under Miss Silba's nimble fingers, a decidedly precipitate tempo. On the whole, however, Muri Silba on this occasion presented herself to a large and very appreciative audience as a young pianist who promises to make a mark for herself. O. P. J.

HEAR LAZARO AND LASHANSKA

Joint Recital Given in Columbus, Ohio, by Noted Artists

COLUMBUS, OHIO, Dec. 11.—Hipolito Lazaro and Hulda Lashanska delighted a large audience assembled in Memorial Hall for one of the Quality concerts. A fine delicacy of tone and perfect placement were exhibited by Mme. Lashanska in Liszt's "Comment disaient-ils," Dvorak's "Songs My Mother Taught Me," "The Americans Come," "Annie Laurie" and, with Mr. Lazaro, in a duet from "Aida." She revealed in all her numbers a lovely soprano and a fine interpretative intelligence.

Mr. Lazaro, who delighted his audience by his dramatic force and rich voice, sang arias from "L'Africaine" and "Rigoletto," English songs by Cadman and Ronald, and some Spanish songs. The accompaniments for Mr. Lazaro were played in splendid style by Alberto Bimboni, and for Mme. Lashanska by Katharine Eyman.

Postpone Performance of Farwell-MacKaye Christmas Masque

OAKLAND, CAL., Dec. 14.—The performance of the Christmas masque, "The Evergreen Tree," by Percy MacKaye and Arthur Farwell, which was planned for the holiday time, has been postponed until the latter part of January, 1919.

The change was made necessary by the illness of Porter Garnett, under whose direction the masque was to be staged, and because of the multiplicity of events which are planned in Oakland for the month of December.

The chorus rehearsals, under the direction of Mr. Farwell, will be continued

regularly on Tuesday evenings at Ebell Hall. The assembling of the cast will be done under the supervision of a special committee, consisting of George A. Cummings, Dr. Harry P. Carlton, Henry F. Lafler, Prof. Samuel Hume of the University of California acting in conjunction with Mr. Garnett.

The Recreation Department of the City of Oakland, under the direction of Miss Ruth Findlay, will undertake the making of the costumes for the masque. The production will be under the direction of the War Camp Community Service of Oakland. The masque has never as yet been produced in America and its performance in Oakland will attract nation-wide attention.

Ysaye to Produce Work by Yonkers Composer

A composition for symphony orchestra, "A Concert Overture," written by Robert W. Wilkes, a local pianist and teacher, is scheduled to be performed by the Cincinnati Symphony Orchestra, on Jan. 3 and 4. Mr. Wilkes is MUSICAL AMERICA's Yonkers correspondent.

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Impecunious Students, Take Courage from the Struggle of Rafaelo Diaz

How This Gifted Young Tenor Earned Money to Continue His Musical Studies—Another Singer Who Began Life as a Pianist—Heard in Old Days of Boston Opera Company

Boston, Dec. 20, 1918.

HE was a lovable boy in the old days when he was a member of the Boston Opera Company—just a big lovable boy who escorted the younger *Lucias*, *Toscas* and *Gildas* in their nightly stroll from Putnam's-across-the-way to the new Opera House, or took up a careful position in the auditorium from which to lead the applause for a fellow artist essaying a rôle for the first time, or girded on his armor and fought his own good fight on the boards. With the passing of the Boston Opera Rafaelo Diaz was lost to view. Now he is one of the younger heroes of the Metropolitan, and it is well worth while to know how it has all come about.

The young tenor was born in San Antonio. In his younger days he did not sing at all—even the thrill of his own southern "Dixie" failed to move him to vocal utterance. But, bye and bye, "they" decided he was to be a great pianist and to Europe he must go. With \$600 tightly wadded into his trousers pocket he set out boldly for New York and booked his passage steerage. Worthy son of the independence loving Cuban!

At the end of his first year in Germany he sent home the round sum of \$300. How did he manage it? Will, ingenuity, determination and faith with a capital F.

"I made myself handy in the home of an old Hausfrau in Berlin," he narrates, "and so eked out an existence. From midnight Saturday until noon Sunday I used to stand in line before the Royal Opera House to buy tickets for prosperous, lazy Americans, who paid me fifty pfennigs each for my trouble. Oh, there were plenty of ways to make a little money if one was only alert and willing to work."

For four years young Diaz led this sort of existence that he might be able to pursue his studies at the pianoforte. But at the age of twenty-three his voice began to attract attention. One coach strongly urged him to study voice production. The famous Etelka Gerster advised: "For God's sake look outside of Germany for some one who understands the tenor voice."

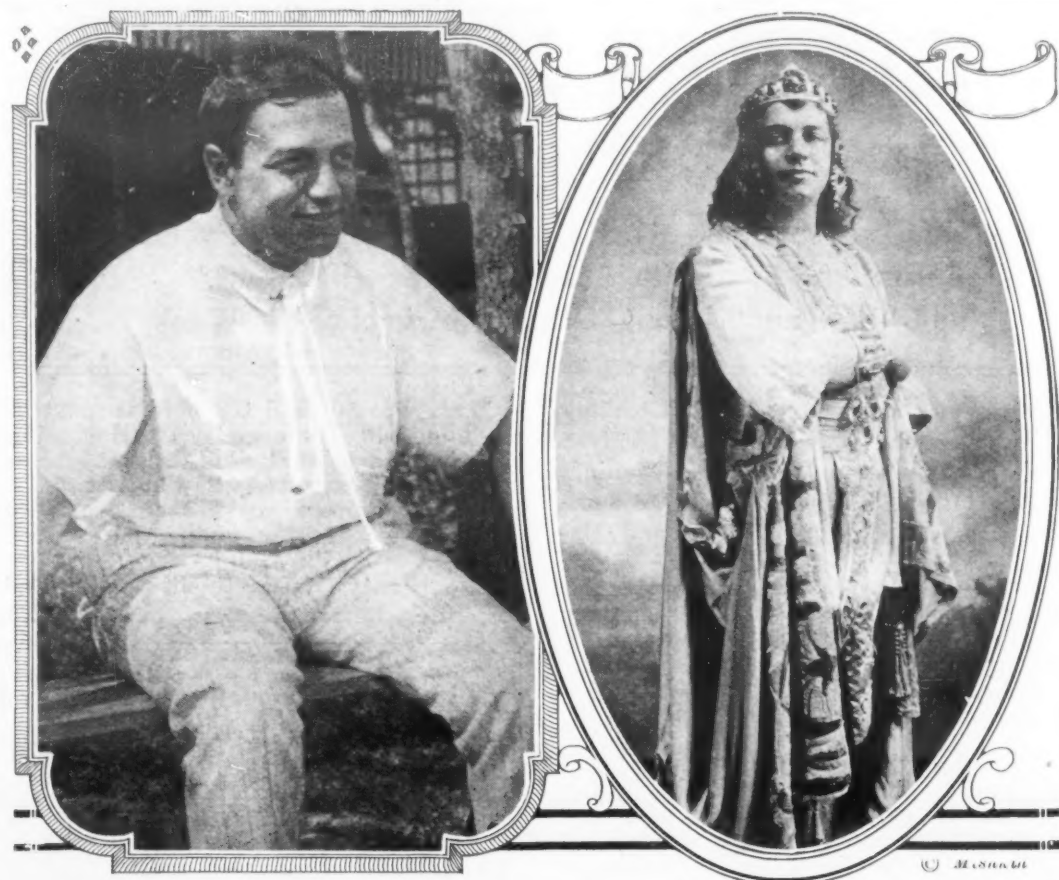
An entire year young Diaz spent in quest of the sort of teacher he craved: one who, forgetting if necessary any



"method" he was in the habit of fastening upon his pupils, would adapt his knowledge and skill to the special case of Rafaelo Diaz. It came in this wise: A wealthy Californian, traveling for the first time into Italy, longed for a cicerone. Diaz fulfilled all the requirements, journeyed to Italy, knocked at the door of the great maestro Sabatini and was admitted.

How Diaz Came to Boston

Hither, in April of 1911, came Henry Russell, with the cunning of an impresario who knows full well where lurk the future *Marguerites*, *Raouls*, *Dalilas* and *Wotans*. Diaz was engaged at once



Rafaelo Diaz, Young Tenor of the Metropolitan Opera Company. On Left, "In Propria Persona." The Costume Picture Shows Mr. Diaz as "Nicias" in Massenet's "Thais," in Which Rôle He Made His Metropolitan Début. A Snapshot Taken Last Summer on the Jersey Coast

and sent to Paris for a six months' course of training at the school of the Boston Opera Company. At the end of that period he crossed the ocean, this time traveling first cabin. In Boston fate was kind to him. For teacher of French diction he had Devaux, regisseur of the Boston Opera. One day, soon after the new tenor had found lodgings in the "Latin quarter" of Boston, he was hastily summoned to the sanctum sanctorum and asked how he would like to sing *Cassio* to Emma Eames's *Desdemona*. Diaz seized the opportunity—and made the most of it. (Fate dealt him almost the same hand a few years later when, for his début at the Metropolitan, he was appointed to sing *Nicias* to Farrar's *Thais*.)

When the Boston Opera House closed its doors Diaz signed a contract with the enterprising Oscar Hammerstein, who sent him on tour with Tetrassini. After this experience Diaz settled down in New York, where he remained for three years with never a thought of opera. Then suddenly, like a bolt from the blue, came an invitation from the director of the Metropolitan Opera Company to appear for an audition. It was in October of 1917 that Diaz had his memorable conversation with General Manager Gatti Casazza.

"I should not dream of applying for a position in the greatest opera company of the world until I had returned to Italy

for maturer study and greater authority," the singer humbly said to the impresario after he had sung to a small group of critics gathered in the vast auditorium.

"But why go to Italy when we can give you the same schooling on the stage of our opera house?" answered the impresario.

The contract was drawn then and there and the singer set to work at a dozen or more rôles. It was on the night of Saturday, Jan. 6, that he made his début in the rôle of *Nicias* with never a dress rehearsal. How successfully he accomplished the task is an old story to frequenters of the Metropolitan. In due time he was given the rôle of *Astrologer* in "Coq d'Or," and on the opening night of the Metropolitan season in Boston he was assigned the rôle of *Jonas*, one of the anabaptists in "Le Prophète," which he interpreted with remarkable eloquence of manner and certainty of voice. In the current season he has repeated his success in *Thais* and more recently appeared in the "Daughter of the Regiment." In addition to these rôles he has important parts in forthcoming productions of "Bohème," "Traviata," "Oberon" and "The Barber of Seville," not to mention his share in the much anticipated performances of "Crispino e la Comare." Early in the new year he expects to appear in recital in Æolian Hall in New York.

HENRY GIDEON.

MUSICO-THERAPY AS SHELL SHOCK CURE

Columbia Will Institute Course of Far-Reaching Help in Nerve Disorders

An interesting illustration of the growing tendency to regard music scientifically is shown in announcement from Columbia University that a course in musico-therapy designed primarily for those interested in the reconstruction of invalided soldiers, but also useful to those who come in contact with the blind and deaf and sufferers from nervous disorders will be given by the Department of Extension Teaching. The course will commence on the first Monday in February and instruction will be given on Monday afternoons for the remainder of the academic year.

The subject matter of the course will cover among other things the "place which musico-therapy fills in relation to vocational re-education and occupational therapy; mental and nerve actions of shell shocked men; effects of keys, rhythm, dynamics, timbre, color, pitch and vibratory musical massage for curative results; the curative musical workshop, and danger of wrong and value of right musical treatment."

The instructor in the course, Margaret Anderton, an English pianist, has had fifteen or more years' study and practice in the subject, beginning with the case of a woman friend who was chronically sleepless after an operation and whose insomnia yielded to a course

of musical treatment, practically instituted on the spur of the moment. Interesting cases have also come under her notice of the cure of deafness, or of its amelioration, through the study of vibration as affecting glass, the leaves of books, etc., in a room where music was played.

In the Canadian Military Hospital Miss Anderton studied the effect of treatment on men suffering from various forms of nerve trouble. A man whose tongue was paralyzed recovered its use through learning to play a wind instrument. Shell shock, which leaves many victims practically unable to speak, yielded to treatment by means of vocal music.

It was found undesirable to apply any of these methods unless in absolute co-operation with a physician, since the effect of using the wrong type of music might be incalculably bad.

Occupational therapy, as a part of the course, was explained by Miss Anderton to have many important uses. The study of the piano, for example, in cases of insanity; of the xylophone for stuttering patients and of a wind instrument for tongue paralysis, had been found beneficial, and for cases of hysterical deafness study of the drum was recommended.

Dr. George M. Parker, formerly head of the clinics for mental and nervous diseases in St. Vincent's and Roosevelt Hospitals, is quoted as having made an interesting comment in this connection, apropos of the curing of shell-shock by means of vocal music. He states:

"One of the chief effects of war on the mind is the enormous increase of our

primitive emotions, such as intense fear and anger. Conflict brings these to the surface, and the individual, if he has previously repressed them, will be completely disorganized. The muscles of the voice are peculiarly basic because of their value in expressing to others our feelings and impulses. Hence by releasing the vocal muscles as music does, it releases and gives way to the primitive instinct in man and the danger of repression (or shell shock) is past. To use this consciously will be a distinct medical gain."

BETHLEHEM ORCHESTRA GIVES ITS FIRST CONCERT

Newly Organized Body Makes a Pleasing Impression—Sue Harvard Appears as Soloist—Other Events

BETHLEHEM, PA., Dec. 21.—The present month is furnishing a plenitude of delightful events for Bethlehem's musical devotees, including the weekly concerts by the Bethlehem Steel Company Band, conducted by A. M. Weingartner; the first appearance of the Bethlehem Steel Company Symphony Orchestra, under the same industrious leader, on Sunday afternoon, Dec. 15, with Sue Harvard of New York as soprano soloist, and a string quartet concert in the Moravian College for Women Auditorium on Tuesday evening, Dec. 17.

The string quartet concert was arranged by Mr. Weingartner in compliment to his musical friends. He appeared as first violinist; J. K. Witzeman of the Victor Orchestra, Camden, wielding the viola bow; Alfred Lennartz, also a well-known Philadelphia instrumental-

ist, 'cellist, and Earl Pfouts of Philadelphia, second violin. In ensemble and individual playing they gave a notable performance. It was the first of a series by the same artists. The program included the Quartet in A Major, by Beethoven; Quartet in G Minor, by Grieg; "Adagietto," by Bizet; Hungarian Dance No. 6, by Brahms, and a Valse of Dvorak.

The first of the series of concerts to be given by the Bethlehem Steel Company Symphony Orchestra, on Dec. 15, proved most popular, and Miss Harvard, the assisting soloist, demonstrated her charming gifts. It was her initial appearance here. Last summer she was soloist at a concert given in Baltimore by the Steel Company Band, and Director Weingartner was eager to have her sing in Bethlehem. In her program here she gave the aria from Charpentier's "Louise" and a cycle of shorter pieces, including "Separazione," by Sgambati; "A des Oiseaux," by Huë; "Phidyle," by Dupar; "In the Dawn of an Indian Sky," by Ward-Stephens; "The Holiday," by Curran; "Down in the Forest," by Ronald, and "Come Out, Mr. Sunshine," by Bliss. The last two were additional numbers. Her accompanist, Ellmer Zoller, was an excellent support for all the numbers.

R. E. S.

Following their series of New York appearances at the Booth Theater, the Duncan Dancers and George Copeland, pianist, visited Springfield, Fitchburg, Mass., Johnstown, Pa., Pittsburgh with the Arts Society, and Washington and Philadelphia, in which cities they were presented by Mrs. Ona B. Talbot in connection with the Shubert interests. The last two weeks in January this unique attraction will make its second tour of the season to the Middle West territory.

"Lodoletta" Retained in Metropolitan Répertoire

Mascagni's Wearisome Work Given on Wednesday Evening with Caruso and Easton in Leading Roles—"Marouf," "Faust" and "Bohème" Among Other Offerings of the Week

SOME operas are merely dull, others are tiresome, but "Lodoletta," given at the Metropolitan Wednesday evening, is both dull and tiresome. A large audience greeted Florence Easton and Caruso, but the best efforts of these artists and their associates could not galvanize Mascagni's creation into life. Like the lamented Rover, "Lodoletta" seems to be dead all over.

Moranzoni conducted what there was of the music in his usually skilful way. A. H.

"Marouf," that colorful operatic entertainment by the conductor of the Boston Symphony, Henri Rabaud, was presented on Monday evening of last week. The various rôles were in familiar hands, De Luca as Marouf and Mme. Alda as The Princess again evoking admiration and being showered with plaudits. The remaining parts were enacted by Kathleen Howard, Rothier, De Seguro, Chalmers, Ananian, Diaz, Reiss, Bada, Malatesta, Rossi and Audisio. Pierre Monteux conducted his compatriot's score, achieving capital results.

"Faust"

Geraldine Farrar gave a remarkably interesting presentation of *Marguerite* in "Faust" on Friday evening. There may be those who quarrel with Mme. Farrar's vocal condition this season, but it would take more than a hard-hearted critic to find anything even slightly unsatisfactory in her portrayal of the rôle of *Marguerite* from the histrionic standpoint. In the opening act she was not the silly, shallow village coquette, who flirted with *Faust* on the least provocation, but rather a shy, dignified, sweet, young girl, frightened at the advances of the stranger. Throughout the opera Mme. Farrar surpassed herself (and that is saying much) as an actress. The tragic significance of the Church Scene in the third act was given with fine effect.

Mme. Farrar had the able support of an admirably balanced cast, including Martinelli as *Faust*, Rothier as *Mephistopheles*, Couzinou as *Valentine*, Raymond Delaunois as *Siebel*, Kathleen Howard as *Marthe* and Ananian as *Wagner*.

The beauty of Martinelli's voice and

his fine portrayal of this rôle have often been commented upon. He fully equalled the expectations of the audience on Friday evening and added to his popularity.

The orchestra was under the able direction of Mr. Monteux. Rosina Galli and the ballet, together with Giuseppe Bonfiglio, added a charming bit of dancing in the Walpurgis night in the first scene of the fourth act.

Ovation for Martinelli as "Rodolfo"

A fine performance of "Bohème" was that given on Saturday evening of last week. The rôle of *Rodolfo* was entrusted on this occasion to Giovanni Martinelli, and right well did he sing and act it. After his delivery of the "Narrative" pandemonium broke loose and the action was interrupted for three or four minutes while the delighted audience heaped applause upon the gifted tenor. Mme. Alda repeated her familiar portrayal of

Mimi and sang expressively; Scotti, as *Mariello*, and de Seguro, as *Colline*, displayed consummate artistry; Margaret Romaine was an excellent *Musetta*, and Louis d'Angelo made a thoroughly satisfying *Schaunard*. One of the most memorable events of the evening was de Seguro's moving interpretation of the "Coat" aria. The score was played spiritedly under Papi's bâton. B. R.

"Forza del Destino"

Verdi's "Forza del Destino," recently revived, was given for the third time at the Saturday matinee. The same distinguished cast, headed by Rosa Ponselle, the newly "discovered" American prima donna, Caruso and De Luca delighted the large audience. Sophie Braslau created a splendid impression in her new rôle as *Preziosilla*, the *vivandière*. Papi conducted the excellent performance.

Delamarter's Music Weaves Magic Spell Over Maeterlinck's Poetic "Betrothal"

WITH unalloyed satisfaction is to be greeted the splendid performance of Maeterlinck's "Betrothal," brought out by Winthrop Ames at the Shubert Theater with such thrilling effects as to hold the audience spellbound. The "Betrothal" is not merely to be considered as a sequel to the same author's "Bluebird," but rather as a surmounting climax of such poetic force as completely to overshadow this latter work. With its exquisite, subtle poetry and its delicately interwoven human touches, all so vivid in this elaborately finished interpretation of Ames, the "Betrothal" seems akin to an oasis in all this dreary desert monotony of theatrical mediocrity today atrophying New York's theatrical field.

A symbolic play is always something of a venture when it comes to arousing public interest. For in such a play there cannot be any vacillating around those vital moments which alone can grip the soul of an audience by reason of their relationship to those human features common to all and therefore recognizable by all. Here such moments must be clearly illumined—just as clearly as they

are brought out in this "Betrothal" performance.

With an infinitely appealing note, young *Tyltyl* is led through the mazes of the present, past and future and gradually convinced of his inability to select his future life's mate for himself, i. e., of the inadvisability to follow his momentary impulses. With the aid of the past, embodied in his ancestors, and the future, represented by his descendants still unborn, but all constituting part of himself, he is enabled to find the mate destined for him and insuring future happiness and the desirable propagation of his race. The intricacies of past, present and future could not be more humanly and touchingly depicted than in this performance. And withal, though not familiar with Maeterlinck's original French text, it cannot be ignored that the English translation is far from perfect. For it scarcely seems likely that in the original are contained the correspondingly rather slangy phrases of the English. Notwithstanding, it was nothing less than refreshing once again to hear the English language enunciated as it should be. The delivery of the first as well as the last member of the cast is excellent. Cecil Yapp's masterful

utilization of English in the rôle of the *Miser* may safely be accepted as a standard for many of our professionals. As for the captivating intensity of progression in the *mise-en-scène*, with its stirring settings and rapid changes, never diverting the spectator for a single moment, one can find but words of the highest commendation.

A play of so much almost celestial symbolism would be incomplete without its musical setting. And so to Eric Delamarter was assigned the task of writing the incidental but essential music. So well has Delamarter acquitted himself of this task that one may safely assert that his score in this case is nothing less than complementary. His modern, exquisitely colored music has been adapted with rare affinity to various moments which, without this music certainly would have proven far less forceful. The impressionism of his Debussyan tonal trend is not to be denied any more than a transitory dependency here and there on this or the other master. And still, Delamarter must be given the credit of here having created a richly melodic and splendidly orchestrated score that must be considered a significant factor of the performance just as much as any other feature of the play. How he takes his chosen motive and identifies a separate variation thereof with each one of the charming maidens who all bestow their affections on the enviable youth *Tyltyl*, is in its way just as masterfully done as the dance theme by the 'cello of these same sweethearts. And the conducting wizard who nightly creates this so impressive tonal atmosphere is none other than Theodore Spiering. Very circumspectly and with admirable finesse, Spiering succeeds in augmenting musically every situation, many a significant line that is spoken with a tonal effect that goes far toward ensuring the success of this so compelling performance.

O. P. J.

MAX PILZER

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HORATIO PARKER, Conductor
in the Brahms Concerto in D Major



The New Haven Register, Dec. 12, 1918: "Mr. Max Pilzer disclosed not only facility of execution but a spirit of romanticism which contrasted greatly with the hard, unfeeling technique of more youthful artists who have appeared here.

"Tremendous are the technical demands made upon the soloist in the Brahms Concerto in D Major, but Mr. Pilzer not only met them but put into his work personality, which gave the beauty of romantic interpretation, in addition to a display of technical efficiency. The soloist proved by his rendition of the concerto the truth of the statement that something beside absolute perfection of technique is necessary to make a violin soloist, that maturity and experience with life itself are necessary factors in interpretation."

The New Haven Courier Journal: "The soloist was Max Pilzer, who played the Brahms D Major Concerto. Mr. Pilzer displayed a tone of purity and clarity; the technical difficulties, which were many, were well mastered and there was a fine sense of rhythm and proportion. He received many recalls."

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Mr. Pilzer makes records exclusively for the Aeolian-Vocalion

Arens Pupil Scores at People's Symphony Concert

Estelle Broda, contralto, illustrated a lecture by F. X. Arens on Schubert's Variations, "Death and the Maiden," for string quartet at the first People's Symphony concert at Washington Irving High School, New York, by singing Schubert's immortal song with fine tone, poise and depth of feeling. The Flonzaley Quartet played to a crowded and highly appreciative house. Miss Broda likewise was the contralto soloist at a Globe concert given recently at Washington Heights, on which occasion she sang with great success the "Habanera," from "Carmen," "Maiden's Song," "Helmund," "Sapphic Ode," Brahms; "When Love Is Kind," Old English. Last Sunday Miss Broda sang for the soldiers at Camp Upton, arousing great enthusiasm.

Because of the satisfaction given by Miss Broda at these concerts she was called upon at short notice to substitute for Minnie Carey Stine at another Globe concert given at Erasmus Hall High School, Brooklyn, on Tuesday, December 10, on which occasion she again established herself as a singer of much promise.

Winifred Christie Heard in Recital at Summit, N. J.

Winifred Christie, the Scotch pianist, scored another triumph for her interpretation of Debussy on Dec. 18, when she played before the Fortnightly Club of Summit, N. J. In addition to the Debussy group Miss Christie's program included Chopin, Brahms, Rachmaninoff and Moszkowski numbers.

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ROSA RAISA

thrills audience in Milwaukee with her superb and incomparable singing and acting as "Tosca"

THE MILWAUKEE JOURNAL said:

Her voice is fresh and beautifully smooth, and of remarkable power. There seems an endless amount of it, that she can draw upon, and there is never the least sense of strain in her big tones. The singer that can fill the whole auditorium, and against a big orchestra at that, must have a voice of magnificent quantity and quality. Raissa is a superb singer and actress, too, and a beautiful woman.

THE WISCONSIN NEWS said:

Rosa Raissa sang the title rôle, and the immense audience responded to her with an enthusiasm rare in Milwaukee. Her voice is perfectly suited to Puccini's poignant music, rich and clear, a voice of pure song, its cadences full of color, winging its way with the ease of a bird over and through all vocal intricacies. Her own dark slender beauty, the lovely grace of her, the slender elegance of her figure, the distinction of her carriage, made her Tosca the complete embodiment of the character. Actress and singer blend in this woman.

THE EVENING SENTINEL said:

Raissa was a delight. So much has been written and said about the wonders of Rosa Raissa, both as actress and singer, that expectation ran high, and be it said that, mounting as that anticipation was, it was in nowise disappointed. She has come into the front rank among singers of rare ability, proving her claim to a star's crown by her superb presentation of Sardou's tragic heroine. Histrionically it ranked with Bernhardt's, possessing even more of the volatility of youth. Vocally it is not to be surpassed, where the requirements of dramatic singing are concerned. Her voice is of a particularly rich vibrant quality, and moreover lends itself to every nuance of feeling. Even in moments of passion and upon extremely high pitch, there was never a suggestion of stridency. In addition to such necessary attributes she is a beauty with a figure that made every woman in the audience mentally resolve to diet.

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Aeolian Hall, New York

RUBINSTEIN CLUB'S CHRISTMAS CONCERT

Marie Tiffany and Hartridge Whipp Share Honors in Enjoyable Program

For the Christmas concert of the Rubinstein Club of New York Mrs. William R. Chapman, president of the club, presented on Saturday afternoon, Dec. 21, at the Waldorf-Astoria a program of extraordinary excellence. The artists who appeared on this occasion were Marie Tiffany, soprano of the Metropolitan Opera Company, and Hartridge Whipp, baritone.

Appropriately to the Christmas season, the program was opened with Adam's "O Holy Night!" sung as a duet by Miss Tiffany and Mr. Whipp. Later they joined in singing the duet, "Baigne d'eau mes mains," from Act III of Massenet's "Thaïs" and Goring-Thomas's "Neath the Stars." The voices were finely blended and they achieved a really artistic ensemble in their duet singing, indicative of the care with which they had prepared their offerings. After the "Thaïs" duet the applause was so insistent that they added an encore, singing Pietro Florida's exquisite arrangement of an old Bononcini Minuet.

Both artists offered groups of songs in French and English. For her first, Miss Tiffany sang Duparc's "Chanson Triste," Debussy's "Mandoline" and Grieg's "Solvejg's Song," interpreting the pensive beauty of the Duparc as can only those who have profoundly studied this greatest of French song composers. As encore to this group she gave what we believe to have been the first concert performance anywhere of *Lauvretta's* aria, "O mio babbino caro," from Puccini's new opera, "Gianni Schicchi." This she sang with lovely quality and great expression. Her second group presented William Stickles's delightful "Shepherd, Play a Little Air" and two contemporary British composers' efforts, Cyril Scott's "Don't Come in, Sir, Please" and Granville Bantock's new "A Feast of Lanterns." In these songs she again charmed with the limpid timbre of her upper tones, finely produced, her skilful phrasing and interpretative ability. She was again encored, giving Koehlin's "Si tu le veux."

There was rousing approval for Mr. Whipp, who delivered, for his French group, Saint-Saëns's "Le Pas d'Armes du Roi Jean," Laparra's "Des Pas de Sabots" and Delibes's "Myrto," three songs in which he won great favor at his recent New York recital. Though suffering from a cold, Mr. Whipp revealed little trace of it in his performance and achieved remarkable results, both in the matters of tone and interpretation. Three American songs comprised his second group, William Stickles's "De Whippowill," Mark Andrews's magnificent setting of Yeats's "The Fiddler of Dooney" and A. Walter Kramer's "We Two." Mr. Whipp caught the spirit of the Stickles song in Negro dialect admirably and the humor of the Andrews song, Keltic to the core, he revealed in striking fashion. He was recalled after it and sang, to the audience's great delight, Fay Foster's "The Americans Come!"

Alice M. Shaw played the piano accompaniments for both artists with notable skill, proving her right to a place among the best accompanists of the day. A. W. K.

Godowsky Appears with Violinist in Boise, Idaho

BOISE, IDAHO, Dec. 14.—The musical season was started again in Boise, Monday night, when Leopold Godowsky appeared, assisted by Margaret Hughes, violinist. Their program opened with an excellent performance of the Franck Sonata for violin and piano. Mr. Godowsky's solo numbers included works by Chopin, Liszt, Debussy, Rachmaninoff, MacDowell, Saint-Saëns and himself, his playing, as usual, being of the highest merit. The large audience was quick to grasp the opportunity of hearing more than the printed program. O. C. J.

Eleanor Patterson Soloist at "League of Nations" Dinner

On Monday, Dec. 9, was the occasion of an interesting evening of music and speechmaking. Prominent speakers of the evening were Stephen Duggan, Philip Wilson and Paul Blanchard. During the intervals of speechmaking Eleanor

Patterson, American contralto, gave songs of an appropriate character, which were received with keen appreciation. Miss Patterson, with the co-operation of a string orchestra, also led the guests in chorus singing. Needless to say the "Star-Spangled Banner," sung by all, was a prominent feature. This was led by Miss Patterson. Another interesting contribution of the evening was her singing of "Dixie," by special request. As the final feature Kipling's recession, "Lest We Forget," was sung with fine effect by Miss Patterson.

BERKSHIRES PLAY 16 PROGRAMS IN 5 DAYS AT UPTON



The Berkshire String Quartet, Showing Members Wearing Y. M. C. A. Insignia. From Left to Right: Standing, Hugo Kortschak, Jacques Gordon; Seated, Clarence Evans, Emmeran Stoeber

The Berkshire String Quartet made the extraordinary record of playing sixteen concert programs recently during its five days' stay at Camp Upton. The members of the quartet were appropriately decorated with the Y. M. C. A. insignia and received the hearty commendation of the troops and of the members of the Y. M. C. A. entertainment department for the fine work accomplished during their stay at the camp.

RACHMANINOFF IN ENGROSSING RECITAL

Serge Rachmaninoff, Pianist. Recital, Afternoon, Dec. 21. The Program:

Mozart, Theme and Variations; Beethoven, Sonata, Op. 10, No. 3; Chopin, C Sharp Minor Nocturne, A Flat Valse, Op. 42, and C Minor Polonaise; Rachmaninoff, G Major Prelude, B Flat Major Prelude, Romance, "The Lilacs," Polka de W. R.; Liszt, Twelfth Rhapsody.

There are virtuosi and there are musicians; Rachmaninoff is one of the latter. It is not to be understood by this that the most eminent of romanticists is lacking in the technical graces; on the contrary, Mr. Rachmaninoff has made great strides as a pianist since his last pilgrimage to these shores nine years ago. We are denied the opportunity of hearing him conduct an orchestra, but we can hear him conduct his piano. The phrase is used deliberately. Rachmaninoff is a splendid pianist, but his interpretations are so amazingly unique and keen that one feels that the soloist re-

FINE PROGRAM AT BILTMORE MUSICALE

McCormack, Ganz and Lily Meagher the Soloists Presented

John McCormack, Rudolph Ganz and Lily Meagher, a young Irish soprano whom Mr. McCormack introduced at one of his concerts in New York a few years ago, were the artists at the Biltmore musicale on Friday morning, Dec. 20.

The great tenor was in glorious voice and won his audience completely in two Handel airs, to which he added Martini's "Plaisir d'Amour." Among his other songs were César Franck's "La Procession," which he has been singing this season and which he sings so eloquently, Kramer's "The Last Hour" and Tosti's "L'alba separa." This Tosti song, as Mr. McCormack sang it last week, was as inspiring a bit of singing as we have heard in many a day. He delivered the close with a ringing B Flat, a true Italian interpretation of an Italian song, that carried the house. Lambert's "She Is Far from the Land" is truly affecting as this singer gives it, and he further charmed in Lieut. Gitz-Rice's "Dear Old Pal of Mine" and Fay Foster's "The Americans Come!" There were many encores, Irish folk-songs, ballads and the new Sanderson song, "I Shall Meet You," with its "Lucia" sextet memories.

Mr. Ganz played his own "Capriccio for the Right Hand Alone" and "After Midnight," two excellent compositions, and Grainger's "Irish Tune" and "Shepherd's Hey," with noteworthy quality. Later in the program he honored two American composers (Mr. Ganz has always been a good friend of our native creative musicians!)—John Alden Carpenter, whose "Little Indian" he played, and Alexander Macfadyen, whose "Country Dance" he gave rousing. In Liszt's own transcription of his "Mignon's Song" and Polonaise in E Major, Mr. Ganz did some of the finest playing we have heard from him, playing that was memorable for its artistic grasp and technical virtuosity. The Polonaise has seldom been played as stunningly as Mr. Ganz gave it on this occasion. He was encored and added Liszt's famous piece which when programmed these days is called "Dream of Love, No. II" or "Rêve d'Amour." After his first group he played the F sharp Major Chopin Nocturne with innate poesy.

Sibella and Scarlatti pieces in Italian were Miss Meagher's first offerings. Then she sang the Carey Pastorale, Cyril Scott's exquisite Lullaby and Hammond's "Recompense." She has a lovely voice of lyric quality and commands it capably. At times it lacked in steadiness, due in all probability to nervousness. She was warmly received and encored.

Edwin Schneider played the accompaniments for Mr. McCormack and Miss Meagher in his usual able manner. A. W. K.

gards his instrument more as an orchestra than as a mere piano. He out-analyzes the most sagacious of the analysts; he dissects so neatly that you are introduced to the composers' viscera. And the anatomizer is so earnest and at times so fervid that we are fascinated. Our figures may be mixed, but we are anxious to bring our point home: that Rachmaninoff is an analyst of unusually keen insight and, for all of that, interesting.

The Mozart number, which opened his program, is discovered to be the Ninth Sonata divested of everything but the theme and set of variations. He played these reverently, if not with feathery daintiness. Beethoven's Sonata was treated with the same masculine virility. He conceives a *presto* livelier than we are accustomed to, yet every voice, every phrase, every device, is clearly defined. He plays the *Largo* without any explosive accents and with the poise born only of profound understanding. He minted the Chopin compositions with the same distinctness, but with a wealth of robust poetical feeling.

His own compositions were uttered in this Chopinesque mood. He reached the heavens with the preludes, certainly he reached the audience. After an effective, discreet reading of the Rhapsody, he was called on for forty minutes of encores. Among these eloquent extras was his own "Polichinelle" and the G Minor Prelude. Did he play the other Prelude? He did not. A. H.

Philadelphia Responds Warmly to Puccini's Newest Operas

First Hearing Causes Reversal of City's Usual Attitude Toward Unfamiliar Works—Would Welcome Repetition of New Operas—Alfred Cortot Given Sincere Welcome in Appearance with Philadelphia Orchestra—Mischa Elman and Flonzaley Quartet Among Recent Concert-Givers

By H. T. CRAVEN

PHILADELPHIA, Dec. 23.—The Philadelphia opera-goer's usual attitude toward novelties underwent swift and spontaneous revision when the Puccini trilogy had its first performance in this city and its second on any stage at the Metropolitan last Tuesday night. As a rule new works here have exerted unfortunate effects on the box office. But Tuesday's audience was one of the largest of the season. Departures from the regular repertory are often coldly received. Appreciation of their worth, should it be intrinsic, is commonly of gradual growth. But two-thirds of these Puccini offerings found immediate favor here, an approval which will probably be enduring.

Repetitions of "Il Tabarro" or "Gianni Schicchi" would be a safe venture. The dramatic coloring of one, the blithe charm of the other have a haunting appeal. Most of the auditors of these works last week would unquestionably welcome the chance to hear them again. This is significant, since even so "obvious" an opera as "Tosca," strange as the fact may now appear, proved rather mystifying some seventeen years ago.

"Incidental music for a preponderant melodrama" was a common verdict on

that score. Without forecasting that a further examination of "Il Tabarro" will prove as stimulating as that of "Tosca" has been through the seasons, it may be suggested that not all content of the former was grasped at the local première. That, however, certain values were immediately sensed is an index of a new responsiveness.

It was clear that although Puccini has written for the work a score whose chief merit is effectiveness rather than vital musical eloquence, his distinctively Italian talent has in the main shaken off the incongruous shackles of Debussyism. In "Il Tabarro" he is working authoritatively in a congenial medium. The strain evident in many pages of "The Girl of the Golden West" has apparently passed away.

The score of this operatic setting of a very thrilling, if hardly an edifying, Grand Guignol shocker is fluent, plastic and appropriate in atmosphere and expression. The orchestral web is rich, developing as the curtain falls to a climax of vivid melodramatic power. Melodically, the spontaneity of the earlier works has not, in the main, been recaptured. Considered apart from instrumental trappings, the themes are somewhat commonplace. Much illusory appeal is conveyed by the striking polyphonic investiture. The energy of the love scene between Luigi and Giorgetta is of "Tosca"-like intensity. The thematic material will serve, although analysis will reveal a

certain lapse of invention. The same thing is true of Michele's gloomy soliloquy to the river.

Ingenuities in the orchestral fabric abound. Among the cleverest of them is the imitation of the wheezy barrel organ. The quotation from "La Bohème" given to the accompaniment of the serenaders' ballad is apt and winning and recalls the first felicitous experiment of that kind in the evocation of the "Tristan" motive in "Meistersinger." Evidently and with justice, Puccini still has a warm place in his heart for his Latin Quarter music play just as Wagner regarded "Tristan" as in some ways one of the most convincing expressions of his artistic creed.

Praise for "Il Tabarro" Cast

The New York cast in "Il Tabarro" repeated the display of artistry, so potent a factor in the world première. The dramatic forcefulness and vocal sincerity of Claudia Muzio, the finely etched histrionism and admirable singing of Alice Gentle, the ringing clarity of Giulio Crimi's tenor, and the mellow baritone of Luigi Montesanto were naturally prime assets of excellence. The staging of the Seine scene had the photographic accuracy and was atmospherically in keeping with the brooding horror of the episode. Mr. Moranzoni directed the orchestra in this and the other operas in masterly style.

It seems probable that "failure" will be the mature verdict upon "Suor Angelica," in which Puccini sought to take a leaf from the book of Jules Massenet. The result is all the sugar of this composer and very little of his charm. Forzani's libretto is almost as static as a tableau. The religiosity of the piece is relied upon to sustain the interest, but without dramatic impetus this end is not achieved.

The score is a venture in prettifying. It is gracious and suave, but without even the vitality of sheer sentiment. The gentle *intermezzo* was admired by some lenient auditors, and yet that, too, was tone painting of a pallid type. The absence of male voices proved a serious handicap in the elements of power, of which the little opera stood sorely in need.

Miss Farrar, in the name part, was not in good voice, singing with cloudy utterance and seemingly experimenting with an embarrassing variety of vocal methods. Her postures were effective and her acting as a whole more restrained than in some other visits here. Flora Perini displayed considerable gifts as the unfeeling and unconvincing *Princess* and the cohorts of nuns sang with well-trained art.

It was averred on Broadway that "Gianni Schicchi" was the gem of the trio, and there can be no question that Philadelphia heartily acclaims that judgment. The opera from its quaint opening bars was radiantly ingratiating. Puccini is not merely a composer with a past if he can produce works of this order. The score has graphic felicity, the most cunning grasp of mood and witching melodic inspiration.

As a pure bit of sunny lyricism, bright yet tender, there is nothing in his earlier operas more engaging than *Lauretta's* lovely little aria. The music is at times as sparkling as that of "The Bartered Bride," as flexible in its treatment of brisk colloquy as "Falstaff," as sane and wholesome as "Die Meistersinger."

In this case the excellence of the libretto is a bulwark for musical inspiration. Given a book so sprightly and amusing, so beaming with blithe medieval merriment as this of Forzani's, and a musician of parts has won half of his operative battle. The atmosphere of this Florentine farce, though in no sense its intrigue, arouses memories of the delicious Anatole France piece, "The Man Who Married a Dumb Wife," and suggests a fruitful field of musical exploitation already at hand. Puccini in his new vein could surely accomplish something with that droll masterpiece.

For the second time in the course of the evening the interpretation disarmed the fault-finder. Overacting, a danger in this environment, was consolingly shunned. Both the good fun and the elements of musical beauty were delightfully emphasized by De Luca, a most comical *Schicchi*; Florence Easton, whose vocalism was the purest of the whole occasion, as *Lauretta*; and by Kathleen Howard, Adamo Didur, Crimi, Marie Sundelius and their sympathetic associates.

Not in a long time has an audience at the Metropolitan departed so refreshed as did Tuesday's assemblage following De Luca's delivery of the amusing epilogue. The hour was eleven-thirty and its lateness inspires the thought that simply "Il Tabarro" and "Gianni Schicchi" would make a full and attractive

operatic meal, "Suor Angelica" is a distinct drawback to the program. There could be little lamentation were the *largo* of the bill dropped and the *appassionata* and the *scherzo* retained in vivid and mutually beneficial contrast.

Greet Alfred Cortot

One of the great pianists of the day reappeared here when Alfred Cortot was the soloist at the Friday afternoon and Saturday night concerts of the Philadelphia Orchestra at the Academy of Music. His previous visit had been made with the Paris Conservatory players, but his Saint-Saëns vehicle on that occasion had proven too intrinsically flimsy for his magisterial talents.

A much more fitting disclosure of them was made last week in the C major Concerto of Beethoven. In that work M. Cortot demonstrated his astounding technical skill, his gifts of poetic imagination, his clean-cut, decisive Gallic taste, his genuinely superb musicianship. Two large audiences were thrilled by his magnificent exhibition. The desire that he should offer a recital here in which the breadth of his talents may be given free play was appreciably whetted.

Mr. Stokowski confined his attention to Beethoven, playing the "Egmont" Overture with dramatic feeling and noble dignity and the Seventh Symphony with affectionate sincerity. In the latter work, however, intent rather than achievement was chiefly praise-compelling.

There were moments, particularly in the *allegretto*, in which a lack of instrumental co-ordination was evident. The horns, at times, were disturbingly ragged. The grandeur of a masterpiece was occasionally compromised. In so reverent and earnest a performance such defects were perhaps more patent than had the conductor's interpretative sense been conspicuously at fault. In aim the reading was free from fads.

Mischa Elman gave his first recital of the season on Saturday night at the Metropolitan Opera House. His display of brilliant technique and rich eloquence of tone was rapturously applauded by an admiring audience. The major feature of his program was the Vivaldi-Nachez Concerto in G minor. The virtuoso was at his best in the tender *adagio*, slightly out of form in the opening passages of the work. But the roughness soon wore away to the familiar limpid quality. His other offerings were Saint-Saëns's Concerto in B Minor, "Deep River," transcribed by the violinist; and Albeniz-Elman tango, Brahms-Joachim Hungarian dances, Sammartini-Elman's "Love Song," a Chopin Nocturne and "Russian Airs" by Wieniawski.

The Flonzaleys' exquisite proficiency in the domain of chamber music captivated the audience attendant upon the fourth in the series of Sunday afternoon concerts, given in the Bellevue-Stratford ballroom on Dec. 16. The playing of these sterling artists, Adolfo Betti, first violin; Louis Bailly, viola; Alfred Poehon, second violin, and Iwan d'Archembeau, is graced by a concerted impeccability that few quartets of their genre can rival. Schubert's Quartet in D Minor with its famous "Death and the Maiden" variations; two movements of an emotionally powerful and original Quartet in E Minor by Alberto Magnard, a French composer, who lost his life during the first year of the war; Josef Speaight's "The Lonely Shepherd," and Percy Grainger's now familiar "Molly on the Shore" made up an appealing program.

Memphis Beethoven Club in Opening Concert

MEMPHIS, TENN., Dec. 7.—The Beethoven Club held its first monthly concert of the season Saturday afternoon, Dec. 1, at Goodwyn Institute, followed by a reception for Gen. Beaumont Buck. The program arranged by the chairman of monthly concerts presented Mmes. James L. McRee, Aileen Denning, F. Faehrmann, Elizabeth Mosby and Sophus Marius Devold. Enoch Walton was accompanist.

Thanksgiving in Memphis was celebrated by a fine open-air service held in Court Square. The program was arranged by Mrs. R. G. Walker, chairman of Memphis Unit, Council National Defense, and W. W. Saxby, director of Soldier Aid Choral Society. The audience joined in patriotic songs.

N. N. O.

Emma Roberts, contralto, who is to give her annual recital at Aeolian Hall, Jan. 7, has been asked to take part in the musical program which will be given in connection with the reception to Richmaninoff tendered by the Bohemians at a dinner to be given at the Biltmore, Jan. 5. Miss Roberts on this occasion will sing a number of songs in Russian.

FERNANDO CARPI

Tenor of the Metropolitan Opera

Scores Great Successes as Guest with the Chicago Opera in Chicago and Milwaukee
Special Engagement for *Almaviva* in "Barber of Seville"

WHAT THE CRITICS SAID:

Chicago American: This season's first performance of "The Barber of Seville" passed into record as one of the remarkable triumphs of the year.

Carpi was a most agreeable surprise. His entrance was achieved with the proper dash and spirit of the Spanish gentleman cavalier. He was costumed with much taste and wore his clothes like an "elegant."

He has a smooth tenor voice, but his manner of phrasing as well as of coloratura execution were a veritable singing lesson. After his serenade, which he modulated into the most delicate mezza-voice and shaded to perfection, he received a salvo of applause, leaving no doubt as to his welcome among us. I must add that he is very much at home upon the stage and has an ingratiating pantomime and command of facile gesture.

Chicago Herald: Fernando Carpi, a guest artist from the Metropolitan, sang in a voice of agreeable quality and with luscious ease the music assigned to the Count. He made a good impression and proved himself to be well versed.

He also is a good looking person and has some dramatic talent.

Chicago Daily News: Fernando Carpi was the best Almaviva we have heard with our company during its existence. He has a very smooth and flexible tenor. It has a fine quality and is used with uncommon intelligence.

Chicago Journal: The reason to account for the presence of Carpi is that he is an extremely good Almaviva, and that in the face of the corps of fine tenors that the organization claims as its own this season.

Almaviva is a rôle of remarkable difficulty. It makes nearly as many demands upon the tenor as the rôle of Rosina does upon the soprano. Many have been called but very few have ever been chosen as suitable for the part.

It was a delight to hear the certainty with which he rippled out the florid passages of the serenade. There was never any question of his ability to negotiate them, and this with a quality of voice that was very nearly ideal. No one in the history of the company has struck so high an average in the rôle.

Chicago Tribune: Fernando Carpi, long in possession of the rôle and its traditions, came on from the Metropolitan to do Almaviva; and he was bulky, with the precise style and touch the part required.

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The Almighty Dollar the Open Sesame to Parisian Lyric Stage

Patriotism of French Managers Gives First Chance to Native Talent—Not Room Enough Even for French Singers—Results of State-owned Opera Houses—Only Money Can Smooth the Way of the American Aspirant in Europe

THAT the American singer has not a ghost of a chance of appreciation here in France is not the fault of the managers here. They would give the aspiring American girl an opportunity if they could, but they cannot create what does not exist—a stage on which for her to make her début. The French director and manager are patriotic; they grow up on the conviction that their native talent is the best obtainable; they do not desire to hear foreigners perform, for a halo is thrown about everything that is of French origin, and consequently their own people are always given first consideration.

It may be thought regrettable that a similar attitude has not prevailed in America. The French may attach too much importance to their patriotism, but with all due regard to Americans, I must say that to me it seems that we sin in the other direction. While the Latins may lack the broadness of mind which travel has induced in the majority of cultured Americans, it might be well for us to imitate them, at least so far as to do our own people justice and put a fair value on their talents and accomplishments. "United we stand" should be our watchword, for the most successful are those who pull together. "Ourselves first," too, might be our motto, now that the war has crystallized American national consciousness and demonstrated that Americans are idealists, not materialists at all. So long as we maintain a demand for foreign artistic products, whether genuine or no, home talent may bud, but it will scarcely come to flower.

It is a rule with managers here to give their own men and women preference, and there are not places enough even for the French artists, for with their innate love of music and talent for acting, the French have many capable and excellent opera-singers. Artistic enterprises have suffered greatly here, and there will be no chance for expansion until pressing business necessities have been attended to.

State-Run Opera Houses

Had it not been for the war, the Government would have invested \$200,000 in improvements at the Grand Opéra. For a long time the affairs of the Opéra have been involved, and each director has had to assume heavier financial burdens than

the last. A Government enterprise, the Opéra has been run on the lines of old customs and traditions. The annual amount devoted to its maintenance (\$160,000) has not been increased in forty years; nor has new equipment been acquired to replace that which was worn out. The devices of patching and supplementing which have been practised on the machinery have been at once costly and inadequate. The scale of seat-prices, which was established in 1875, has never been raised; nor have the wages of soloists, choristers or instrumentalists been increased. At these rates there can be little or no rehearsing, and if each participant were not an expert musician, the performances could hardly be kept up to the mark.

The Opéra Comique, also subsidized by the state, an undertaking which is younger and less hampered by traditional usages than the Grand Opéra, draws much patronage from that house, both because of the smaller entrance fee charged and the lighter, fresher sort of operas produced. But there again the small salaries have kept many excellent, experienced artists from becoming pensionnaires. Its expenses paid by the state, it can present only artists engaged by the state and therefore drawn mostly from the Conservatoire. The director of the Opéra Comique is in duty bound to select a graduate of the state institution for any vacancy that may occur.

Jacques Rouché, a multimillionaire and a man of taste, at one time director of the Théâtre des Arts, is now at the head of the Grand Opéra, and when the war-clouds begin to disperse, he may show what he can do. He assumed the duties of director in 1914, and has not yet had a chance to make any innovations.

The third subsidized opera-house, the Gaité Lyrique, has, with its big auditorium and its modest prices, done what it could for the cause of popular opera; but though before the war the performances were of a high order artistically, the singing was as a rule poor.

A Private Enterprise

At the Théâtre des Champs Elysées, Gabriel Astruc was no more a financial success than could have been expected or than anyone would have been in presenting new programs of any length. The copyright of the most popular operas is owned by the state, which will not often give permission for the use of these scores by private enterprises. Though the Théâtre des Champs Elysées is one

of the best houses in Europe, it seems impossible to make opera-giving there cover expenses. The profits on operatic performances are not great, for a full third of the tickets, and those for the best seats in the house, must be given away. The houses devoted to opera must, since they are state institutions, give a certain number of seats to every embassy, every municipal concern, and every government department on request.

The customary sixty-dollar cost of making a début in Italy will probably be increased to meet war conditions. The cost of a début in France is far higher than in Italy. Living is dearer here; the musical public is not moneyed, and, comparatively speaking, so few seats are sold that an unknown singer could not expect to be paid, the managers would urge. There are always so many applicants for each rôle that, no doubt, on looking over his list of would-be *prime donne*, a director chooses her who will pay surest and best. The American generally pays out of her own pocket, but for the European aspirant, it is her "protector" who foots the bill. A protector

may be defined as one who protects his charge against all men but himself.

Some years ago an American who made her début at the Opéra Comique was financially aided by a compatriot, a very wealthy man resident in Paris. The girl was a lady, an honored guest in her friend's home. His wife was as much interested in the young débutante as the man himself. Thanks to their united efforts, the singer is now well-known here and has a great reputation in New York as well. But people over here believe that she effected her entry into the operatic field *à la mode Européenne*, and you could not make them think otherwise if you talked yourself blue in the face.

In these thousand-year-old countries, where every tree in every forest has to be treasured and where every inch of earth must yield its harvest, the iron law of give and take prevails. Money is the entering wedge to the land of heart's desire. Without money, progress on the lyric stage is impossible, no matter how well prepared or how greatly gifted an artist may be. LEONORA RAINES.

MERWIN HOWE BACK FROM FRONT AFTER UNIQUE EXPERIENCES



Merwin Howe, the American Pianist

Merwin Howe, the pianist, has just returned from four months' service at the front. Describing his experiences to a representative of MUSICAL AMERICA, Mr. Howe said that the four months abroad were the most exciting of his life, and he "wouldn't have missed them for anything." The various "stages" and audiences of the concerts on the front were of the most unique sort, and as to the pianos, there were occasions when the ivories would come off as Mr. Howe played, much to the delight of the doughboys and French youngsters. "The candles from the brackets on either side of the music rack," says Mr. Howe, "would drip hot grease on my hands till I was pawing for the boys in hot mush. And when the lights went out once, an officer for whom I was playing a Chopin Etude, by request, whipped out a pocket flash and lighted my hands over the keyboard so I could finish it in the spotlight."

JOSEPH BONNET IN LAWRENCE

Visit of Distinguished Musician Is Signal for Large Gathering of Organists

LAWRENCE, MASS., Dec. 18.—The most important musical event since the season here began was the appearance on Dec. 11 of Joseph Bonnet, the distinguished French organist, at the dedicatory recital of the remodeled organ at Phillips Academy chapel, Andover. M. Bonnet's fame had preceded him and the edifice was filled with an audience of representative musicians and music-lovers from the surrounding towns. Particularly noticeable was the large number of organists present. M. Bonnet's numbers included such classics as the Bach Fantasia and Fugue in G Minor, Handel's Tenth Organ Concerto and the César Franck Chorale in A Minor. He also played a group of his own compositions, in one of which he gave a remarkable example of pedal proficiency.

At the United Congregational Church on Sunday evening, Dec. 8, Gaul's can-

tata, "The Holy City," was well sung by a specially trained chorus of twenty-five voices, under the leadership of Edgar M. Vose, organist, assisted by Mrs. F. A. Clackstock, soprano; Marion Marjerison, contralto; Arthur Bassett, tenor, and Herbert C. Vose, baritone.

A quartet of jubilee singers from the Fiske University, Nashville, Tenn., gave a concert at the First Church, Methuen, on Dec. 12, and entertained a large audience with a program of quaint old Southern melodies.

On Dec. 16 the Chadwick Club held its regular monthly meeting and musicale at the home of Miss Smith of East Street, Methuen, a specially arranged program of Christmas music being presented. A. L. M.

RACHMANINOFF IN NEW HAVEN

Ovation for Pianist—Letz Quartet Concert Proves Rare Event

NEW HAVEN, CONN., Dec. 20.—The famous Russian composer-pianist, Serge Rachmaninoff, appeared last Monday evening in recital at the Shubert Theater, creating an outburst of enthusiasm such as has seldom been accorded an artist.

The program gave the performer opportunities for displaying his individual style and highly polished musicianship. Ranging from Beethoven's Sonata, Op. 10, No. 3, and Liszt's Twelfth Rhapsody to a group of his own compositions, most conspicuous among them being his now famous C Sharp Minor Prelude, the pianist gave the audience profound pleasure.

The second of the chamber concerts provided for by Mrs. Frederic S. Coolidge given in Sprague Memorial Hall on Wednesday evening by the Letz Quartet was another musical event of importance. Mr. Letz and his colleagues opened the program with the Brahms B Flat Major Quartet, which served admirably to bring out the excellent quality of musicianship of the Letz Quartet. The Tchaikovsky F Minor Quartet fared equally as well, being portrayed with an abundance of warmth of tone and contrasting color. In the "Kreutzer" Sonata Mr. Letz had the assistance as pianist of Mrs. Coolidge, who co-operated in a most skilful fashion. Mr. Letz's performance convinced his auditors of his unusual gifts. The sonata was warmly applauded by the large audience present.

The sixth series devoted to the singing of Christmas carols at Yale was given at Battell Chapel on Saturday evening. The feature of this event was the singing of the "Provençal Noël," arranged by Prof. David Stanley Smith of the Yale School of Music, who conducted. The remainder of the program was made up of old English, Bohemian and Alsatian songs. Bruce Simonds gave organ solos to the delight of an immense assemblage. A. T.

Local Artist Pleases Louisville Audience in Recital

LOUISVILLE, KY., Dec. 21.—A recital giving much pleasure was that of Mrs. Harry Lee Williams, soprano, at the Y. M. H. A. Auditorium last Friday night, for the benefit of the Italian Relief Fund. Mrs. Williams's voice, always a joy to Louisville audiences, was as pliant and beautiful in quality as ever. The program, to which the recitalist was compelled to add a number of encores, embraced songs by John Alden Carpenter, Fourdrain, Macfarlane, W. Franke, Harding and others.

At the piano Mrs. J. B. Speed added excellent accompaniments. H. P.

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HARTFORD, CONN.—Thomas Wilford recently entertained the members of the Hartford Motherhood Club with quaint songs, accompanying himself on the lute.

TROY, N. Y.—Mrs. James E. Bayley of Cohoes has been engaged as contralto soloist at the Second Presbyterian Church, to fill the vacancy caused by the resignation of Mrs. Charles A. Dix.

BARRE, VT.—A delightful musical program was given at the fair at the Presbyterian Church, Dec. 13, the artists including Leona Lamb and Arlene Jeffords, who sang several numbers each.

MADISON, S. D.—Raymond H. Kendrick, formerly head of the music department of the Inglewood Union High School, has accepted the position of dean of music in the State Normal School here.

ST. LOUIS, MO.—A graduation recital was given on Dec. 12 by Imogene Lockett, pianist, pupil of the Kroeger School of Music, at Music Art Hall, where she was assisted by Florence M. Levering, contralto.

MEMPHIS, TENN.—The Woman's Evergreen Civic Club entertained at the home of Mrs. M. T. Roush on Dec. 13th with a well designed program. Violin and piano were given as well as several vocal numbers.

ST. JOHNSBURY, VT.—The opening number of the series of entertainments arranged by the National Defense Committee, was given here recently by the Lotus Quartet and Mrs. Edith Burton Porter, Boston artists.

GUILFORD COLLEGE, N. C.—A Christmas musical service was given by the College Chorus, conducted by Prof. Guevchenian, with Julia Ball at the piano. Besides some oratoria numbers, the chorus sang groups of Christmas carols.

WEST POINT, N. Y.—Frederick C. Mayer, organist and choirmaster of the United States Military Academy, gave his thirty-ninth organ recital assisted by May E. Proctor, soprano, and Leonora Biddle Brown, violinist.

BIRMINGHAM, N. Y.—To place the community chorus of this city on a permanent basis, a campaign has been started to secure 1000 members for the chorus, who by paying \$5 a year may keep up the chorus during the indoor season.

FAYETTEVILLE, ARK.—Henry Doughty Tovey, pianist and director of the University of Arkansas Music School, gave a recital on Dec. 12, playing numbers by Tchaikovsky, Liszt, Grieg, et al. On Dec. 15 the University orchestra gave a popular concert.

NEWARK, N. J.—The Arion Singing Society, which had intended to retire from public performance, has resumed rehearsals. Under August Fraemke's leadership, an informal concert was given at Krueger Auditorium last Thursday evening.

BURLINGTON, VT.—"Yaddo," a Christmas fantasy, composed by Harry E. Gage was presented Dec. 19 at the Strong Theater under the direction of Mrs. Florence Wood Russell and Mr. Gage. The cast included a number of well-known amateur singers of the city.

GUILFORD COLLEGE, N. C.—A student's recital, conducted by B. V. Guevchenian, was given here on Dec. 14, with the assistance of the Aeolian Glee Club. Those taking part were Gertrude Hobbs, Naomi Tomlinson, Clara Henley, Ruth Coltrane, Mary Ellen Griffin, Eula Hockett, Esther White, Vera McBane, Anna Henley, Georgianna Bird, sopranos; Kathryn Harmon, Dora Moore, Nina Robertson, Julia Dixon, Nina Whitaker, Marjorie Williams, Vivian Hayworth, Dona McBane and Nell Goldstone, altos; Jean Whitney was accompanist.

ALBANY, N. Y.—The Canterbury Club of the State College for Teachers was entertained lately by St. Martha's Guild of St. Andrew's Church with a musical program in charge of Mrs. Walter L. Hutchins. Mrs. W. D. K. Wright, contralto, and Virginia Carson, soprano and 'cellist were the soloists.

PHILADELPHIA—Nelson A. Chestnutt, director of the vocal department of the Combs Conservatory of Music in Philadelphia, in a letter to Frederick W. Vanderpool, the New York composer, has expressed himself as admiring greatly Mr. Vanderpool's new songs, especially "I Did Not Know" and "If."

BURLINGTON, VT.—Beryl Harrington, supervisor of music in the public schools, will begin after the Christmas holidays the series of community "sings" that she successfully launched last spring. This year the "sings" will be correlated with the work of the Parent-Teachers' Associations of the various schools of the city.

ORANGE, N. J.—The Shepard School of Music has added one more to its series of musicales for the local Red Cross. Those who took part on Dec. 4 were Audra Arnold, Leola Conroy, Dorothy Dodd, Helen Falkner, Dorothy Friedlander, Helen Heiland, Alba Luongo, Harry Mills, Jane Ingersoll and Florian A. Shepard.

CHARLESTON, W. VA.—A program was lately given at the Junior High School auditorium at which numbers were performed by Mrs. M. J. McChesnev, Mrs. Hal Morris, Pearl Reddington and Della Fosner. Mrs. Elsie Fischer Kincheloe has announced that the Woman's Club will give a concert on the last Tuesday evening of each month.

NEW YORK.—At the concert on Sunday evening, Dec. 8, at the Army and Navy Officers' Club at the Hotel Imperial, New York, Rosalie Miller, the gifted New York soprano, sang successfully Penn's "The Magic of Your Eyes." Her other numbers were the aria, "Il est bon," from Massenet's "Hérodiade" and songs by Horn, Purcell and di Nigero.

BURLINGTON, VT.—"Yaddo," a Christmas fantasy written and composed by H. E. Gage, was presented on Dec. 19 at the Strong Theater in this city by a cast of local amateurs for the benefit of the Navy League. The cast numbered some 200, including many prominent local musicians. Mrs. Florence Wood Russell acted as the musical director.

TROY, N. Y.—The Troy Musical Union has elected the following officers for the ensuing year: President, George Burger; vice-president, J. Middlebrook; recording secretary, Frederick Gregware; financial secretary, George Severance; treasurer, J. H. Ellis; trustee, J. Sheehan, H. Moore, R. M. Vanderzee, Clayton Allendorph, George Burger, J. H. Ellis and George Severance.

DUBUQUE, IOWA.—Mrs. Ida Stemmer Ruegnitz recently presented a number of her students in recital, assisted in duet numbers by her assistant, Miss Friederich. Other recitals were held at Immaculate Conception, at the Academy of Visitation and Mount St. Joseph's, as well as at the Academy of Music, where the senior class gave a musicale, assisted by Mrs. A. C. Kleine of the faculty.

ALBANY, N. Y.—St. Agnes School presented Florence Jubb, the new director of the music department, in recital at Graduates' Hall, on Dec. 16. Miss Jubb obtained her musical education in England but has been piano instructor at the Peabody Conservatory of Music at Baltimore, Md., for the past six years. Mrs. Lowell D. Kenny has accepted the position of organist and choir director at the Madison Avenue Presbyterian Church. Mrs. Kenny is a graduate of the Oberlin Conservatory of Music and a former pupil of Dr. George Whitfield Andrews.

HARTFORD, CONN.—Musicians and singers from the Connecticut Institute for the Blind entertained at the Old People's Home recently with a Christmas program. Estella Barrows, in charge of the program, introduced the performers, who were Bessie Kent, Mary McCaffery, Lillian Nichols, Aileen Fuller, Constance Vervaene, Margaret Keenan and Mary Kovach.

WASHINGTON, D. C.—A concert of artistic merit was given lately under the auspices of the Vaughn Class. The following took part: Helen Woytych, violinist; Florence Steffens, soprano; Madrigal Quartet; Dono Walten, 'cellist; George O'Connor and F. L. Pratt, vocalists. Mrs. Bessie Birch Haycock, Charles D. Church and James S. Hicks were the accompanists.

ALBANY, N. Y.—The Albany Musical Association has elected the following officers for the ensuing year: President, Frank Walters; vice-president, Charles H. Ross; recording and financial secretary, Harry Seaman; treasurer, Roscoe Adams; sergeant-at-arms, Paul Spane; directors, William Bacon, Peter Schmidt, Leonard Cameron, William Donlon and Frank Knapp.

WHEELING, W. VA.—A recital was given by the pupils of Elsa Gundling-Duga and Jessie Alms Wolfe at which vocal and piano numbers were given by Freda Buchmueller, Betty Bennett, Catherine Roney, Mary Carolyn Norton, Katherine Reed, Myrtle Zimmerman, Anna Fast, Mrs. Trevor Williams, Mrs. S. L. Barachmann, Mrs. Floyd Bennett, Mrs. Dora Neining-Bard.

ALBANY, N. Y.—The last of the series of musical entertainments given at the New York State College for Teachers for the detachment of soldiers who have been in training there, took place recently. The music numbers were given by Mrs. James T. Taaffe, contralto; Mrs. Verna Fowler Perkins, soprano; Julia M. Verch and Regina L. Held, violinists, and Joseph DeStefano, tenor.

ALBANY, N. Y.—A musicale was given at the Calvary Methodist Church Wednesday evening, Dec. 18, by the Harmony Club Orchestra, directed by Helen M. Sperry. The club was assisted by a double quartet from the Monday Musical Club; Mrs. W. D. K. Wright, contralto; Wilton Burke Owens, tenor; Mrs. Ronald Kinnear, soprano. The accompanists were Mrs. George D. Elwell, Mrs. W. Burke Owens and Helen M. Sperry.

BROOKLYN, N. Y.—At a concert given at the home of Mrs. L. C. Mills on Dec. 12, for the benefit of the Christmas dinner for French children, Hazel Carpenter, pianist, played several piano numbers admirably. Other Brooklyn artists were Walter Mills, Roland Meyer and Mrs. L. C. Meyer. Manhattan representatives were Dorothy Beach, mezzo-soprano, Irma Cratz, who recently made her debut at the Plaza Hotel, and others.

MILFORD, CONN.—Bruce Simonds of this city has been asked to give the Sunday organ recitals at the Yale Music School in place of Prof. Jepson, who is in France. Mr. Simonds, who was graduated with honors from the Yale Music School, is at present in New York teaching in the Mannes School and studying with Harold Bauer. He is to be assisting soloist in the second of a series of three concerts to be given by the New Haven Symphony.

MEMPHIS, TENN.—The members of the Music Department of the Twentieth Century Club on Dec. 12 gave their first monthly concert. Mrs. G. T. Fitzhugh, chairman of the music committee, arranged a fine program. Those appearing were Meses. Theo. Reynolds, Ralph Jordan, Harry Brennan, Ben Parker, L. T. Fitzhugh, James L. McRee, Agee Admas and Caruthers Lancaster. Joseph Cor-test also appeared. Mrs. G. B. McCoy served skillfully as accompanist.

ALBANY, N. Y.—The Albany Mothers' Club gave a reception and musicale to Mrs. Whitman, wife of Governor Whitman, at the Ten Eyck Hotel on the afternoon of Dec. 18. Song groups were given by Mrs. Adna W. Risley and Mrs. Ronald Kinnear, contraltos; Florence M. Loftus and Florence McDonough, sopranos. Mrs. John McCormack was heard in piano numbers. The musical program was given under the direction of Mrs. Jean Newell Barrett, music director of the chorus of the Albany Woman's Club. Mrs. George D. Elwell and Lydia F. Stevens were accompanists.

MONTPELIER, VT.—A musical play, "Honeymoon Lane," was successfully given here last week by a large cast of local musicians and players, under the direction of Mr. and Mrs. Louis Philbrook of New York. Among the players of the principal parts were J. E. H. Gibson, Francis Sweeney, Perley P. Kin, James M. Thompson, George Smith, Henry Mills, Bruce McDonald, Mrs. F. H. Tabor, Mrs. Rodney, Lillian King, Doris Emery, Phyllis King and Marion Niles.

TROY, N. Y.—Christmas carols and instrumental dances were the subjects of the study and a paper by Mrs. Lyman D. Jones at the meeting of the Troy Music Study Club on Dec. 16. A quartet comprising Edna Bejermeister, Mrs. Lyman D. Jones, Mrs. Jean Lyman Cooper and Mrs. Harold P. Sawyer sang Christmas carols. Examples of dance music were played by Florence McManus and Gladys Terriault, violinists; Katherine Gutchell, Elizabeth Wales and Teresa Maier, pianists.

SPRINGFIELD, MASS.—The Culture Club on Dec. 11 held a meeting at which Rebecca Wilder Holmes of the faculty of Smith College, and Philip Buscemi, tenor, were soloists. After a talk by Miss Holmes on the contribution of Italy to music, numbers from well-known Italian operas and composers were sung. A meeting of the Every Other Week Club was held at the home of Mrs. Fred P. Bagg. After a talk on MacDowell by Mrs. A. W. Lamson, numbers were given by Mrs. Bagg, Clarence Bagg, Frances Bagg and E. P. Bagg.

WASHINGTON, D. C.—A program of Gounod's compositions was given at the recent dedicatory ceremonies of the Knights of Columbus hall at Walter Reed Hospital under the direction of Harry W. Howard, organist and choir director. A choir culled from the various Catholic choirs of the city sang excellently St. Cecilia's Mass, "Ave Marie" and "Unfold ye Portals," the solo parts being sustained by Mabel Latimer, L. A. Randolph and Thomas A. Murray. Harry Hall presided at the organ, which was augmented by the Camp Meigs orchestra.

ALBANY, N. Y.—Samuel B. Belding, who has been organist at the First Reformed Church for forty-five years, has retired and has been made organist emeritus in recognition of his long and faithful service. Mr. Belding began the study of music when sixteen years old and, owing to the lack of train service, walked from his home in Schenectady to Albany, a distance of seventeen miles, to take lessons. He was also a pupil of Dudley Buck at Boston. Mr. Belding has charge of the music department at the New York State College for Teachers. Ben Franklin has been appointed director of music of the First Methodist Church at Gloversville in place of William A. Jones of Schenectady, resigned.

RUTLAND, VT.—At a meeting of the Rutland Music Teachers' Association held recently the program included a paper on "Some Characteristic Music of the Seventeenth and Eighteenth Centuries," by Mrs. C. V. H. Coan; solos, groups of English carols (Mrs. Carl Cole); selection from Purcell opera, "Dido and Aeneas" (Edna V. Higley); duet, "But Ere We This Perform" (Miss Higley and Mrs. Cole); piano solo, "Old English Dance" (Elsie E. Shippy); duet, "Two Rounds of Eighteenth Century," "Wind, Gentle Evergreen," and "Sweet Enslaver" (Mrs. Cole and Mrs. M. L. Beardsley); vocal duet, "A Spring Song" (Mrs. Beardsley and Miss Shippy), accompanied by Mrs. S. C. Warren and Mrs. W. A. Thrall, violinists, and Miss Mary F. Watkins, pianist).

ALBANY, N. Y.—Col. William G. Rice gave a talk on "Carillon Music of Belgium" before the Monday Musical Club at the last meeting. Colonel Rice said that carillon could be heard by more people than any other form of music in the world and explained the difference between carillon and chimes. The speaker said he had learned that the carillons of the four most famous towers in Belgium, at Antwerp, Ghent, Bruges and Mechlin, have not been damaged beyond repair and that future tourists will again hear this music. A musical program of Belgian and French numbers was given by Mrs. Daniel S. Benton and Mrs. Benjamin Boss, sopranos; Mrs. Adna W. Risley, contralto; Mrs. Lowell D. Kenny, Ruth Barrett and Mrs. James H. Hendrie, pianists; Mrs. Peter Schmidt and Regina L. Held, violinists. The accompanists were Agnes E. Jones, Esther D. Keneston and Helen M. Sperry.

MINNEAPOLIS HEARS AMERICAN SCORES

Local Orchestra's Concerts Among Many Musical Events of Week

MINNEAPOLIS, MINN., Dec. 18.—Guy H. Woodard, the new concert master of the Minneapolis Symphony Orchestra, made his first formal solo appearance at the popular concert last Sunday afternoon. The large audience which greeted him included residents of St. Paul who remembered his work as concertmaster with the symphony orchestra of that city a few years ago.

Mr. Woodard elected to mark his own first appearance with a first performance in Minneapolis of the E Minor Violin Concerto, Op. 25, by the American composer, Cecil Burleigh. The player received excellent assistance from the orchestra and was cordially encouraged by the audience. In his encore number, Saurer's "Butterflies," Mr. Woodard disclosed further his dominant qualities of clean workmanship and sincere musicianliness.

Another first performance was offered at this concert with the symphonic poem, "The Song of Chibiabos," by the American, Carl Busch. It is a truly beautiful work, comprising as thematic material much that must be familiar to the frequenter of forest haunts, and evoking an atmosphere sympathetic to the nature-lover. Mr. Oberhoffer's reading was musically clear and poetic in this number and in the highly imaginative Legend for Orchestra, "The Enchanted Lake," Liadoff, the latter a picture skilfully painted in pastel colorings and delicate, trailing, vanishing figures suggestive of mystery. The singing melody of the entr'acte from Schubert's "Rosamunde," and the delicate poise, exquisitely pointed themes and measured finish of the ballet music from the same romantic drama, constituted a double number imbued with grace and charm. Glazounoff's "Valse de Concert," Op. 47, No. 1, continued the enjoyment of a program which had begun with Halvorsen's "Entry of the Bojars" and had further comprised the Overture to Auber's "The Bronze Horse."

The second Young People's Concert was played Friday afternoon before the usual capacity house. The subject was a continuation of earlier programs on "Instruments of the Modern Orchestra." The instruments considered on this occasion were clarinet, bass clarinet, bassoon, and contra-bassoon. Mr. Oberhoffer's gift of successful appeal to children was pre-eminently in evidence in his explanatory remarks as well as in the choice and delivery of the illustrative program.

The qualities of the clarinet were demonstrated by Pierre Perrier in the *Adagio* from Mozart's Concerto for Clarinet, and those of the bassoon, by Henry Cuning-

ton, in the *Adagio* from Weber's Concerto for that instrument. Other numbers used in showing the value of the wood-wind instruments to the orchestra were the Overture to "Zampa," Herold; "Under the Linden," from Massenet's "Alsation Scenes"; excerpt from Liszt's symphonic poem, "Tasso"; "Imps Chasing Peer Gynt," Grieg; Chinese Dance from Tchaikovsky's "Nut-Cracker" Suite; the tone picture, "Wallenstein's Camp," by d'Indy; "Beauty and the Beast," from Ravel's "Mother Goose" Suite; Intermezzo and Scherzino for one oboe, two flutes, two clarinets and one bassoon, by the orchestra's fine first oboe player, Bruno Labate.

The Elks' Glee Club, Dr. W. Rhys-Herbert, conductor, gave its annual concert Thursday evening to an audience which completely filled the Auditorium. The program and its performance were highly satisfactory to the very applauding company. Moreover, the particular object to which the organization dedicated its efforts on this occasion was attained in the realization of \$2,000 to be spent on a Christmas dinner for the boys of the 151st Artillery Regiment of the Rainbow Division, still overseas. The money was cabled to Col. George E. Leach.

Bernard Ferguson, returned recently from study and musical work with a different public, was gladly welcomed and his work warmly approved. Other soloists whose value was felt were Mr. Adams, Mr. Pingry, Mr. Laird and Joseph Granbeck. Dr. Rhys-Herbert led with splendid effect. Edmund Sereno Ender was at the organ and Victor Bergquist at the piano for the ensemble numbers. Katherine Pike was the accompanist for Mr. Ferguson.

F. L. C. B.

NOVAES VISITS HARTFORD

Noted Pianist Rouses City—Club Concerts Fill Week

HARTFORD, CONN., Dec. 20.—Under the auspices of the Musical Club, Guiomar Novaes, the Brazilian pianist, made her first appearance in this city on Dec. 16, at Unity Hall. The audience was large and most responsive, warmly demonstrating its appreciation of this young artist. The program included "Prelude Choral et Fugue," Franck; "Chant Polonoise," Chopin-Liszt; "Dance of the Gnomes," Liszt; Nocturne F Major, Chopin; "Turkish March" from the "Ruins of Athens"; Nocturne, Fauré; "Phalènes," I. Philipp; "La Soirée dans Grenade," "Les Collines d'Anacapri," and "Minstrels," Debussy; "Cracovienne Fantastique," Paderewski.

Another notable concert this week was the first for this season by the Treble Clef Club. This is the third season in the history of this organization, and during this time the club has achieved a high standard musically under the direction of its efficient conductor, Edward F. Laubin. Wilfred Glenn, bass, has been engaged as soloist, but unable to come on

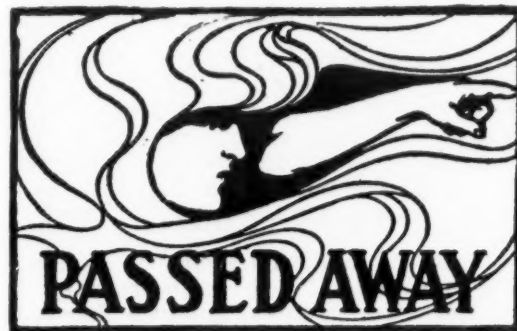
account of illness, his place was filled at the last minute by Fred Patton. This was Mr. Patton's first appearance here and at the end of the evening he had added many to his list of admirers. His numbers were an Aria by Apolloni; "Blow, Blow, Thou Winter Wind," Sargeant; "The Muleteer," Henrion; "Banjo Song," Homer; "Remembrance," Hamblen; "Recompense," Hammond; "Sylvia," Speaks. The numbers by the club were: "A Song of Liberty," Beach; "June," Beach; "The Night Has a Thousand Eyes," Rogers; "The Fragrance of the Rose," Clough-Leichter; "Sleep, Babe Divine," Haines; "Whither," MacCunn; "Endymion," Liza Lehmann; "Little Dutch Lullaby," Patty Stair; "The Americans Come!" Foster; "The Joy of Spring," Spross; "Star-Spangled Banner." The club was assisted in "The Americans Come!" by Wesley W. Howard, a local tenor, who sang the obbligate most effectively. The audience was good sized and enthusiastic, demanding encores from both Mr. Patton and the club. Mr. Laubin played the piano accompaniments for Mr. Patton and Lucy B. Woodward, the official accompanist for the club, gave excellent support and assistance. The concert was for the benefit of the Fatherless Children of France.

At the meeting of the Musical Club Thursday morning the program was in the charge of Mrs. Gertrude Damon Fothergill, Miss Dunn and Mrs. George W. Cheney. The program was made up largely of compositions of Carl McKinley, organist at the Center Church. Those taking active part were Mrs. Fothergill, soprano; Mrs. W. H. Van Marsdyk, violinist, and Mr. McKinley, pianist.

T. E. C.

Thibaud Assists Le Cercle Gounod in New Bedford Concert

NEW BEDFORD, MASS., Dec. 13.—The first concert of the season was given by Le Cercle Gounod Orchestra and Chorus last Sunday evening in the New Bedford Theater, Rodolph Godreau, conducting. Jacques Thibaud, violinist, was the soloist of the evening and his accompanist was Nicolai Schneer. Mr. Thibaud received a fitting ovation and was forced



Louis Winter.

BALTIMORE, MD., Dec. 20.—Louis Winter, the oldest member of the local musical fraternity, died to-day at his home in this city. This unique member of the musical fraternity was eighty-five years old and his career touches all pages of Baltimore's musical history. He, indeed, might be referred to as the dean of musicians, for his labors aided the rise of several generations of local musicians. Through his efforts orchestral standards were elevated in the old organizations long since past: the Haydn Orchestra, the Peabody Symphony Orchestra, the Philharmonic Society and the Baltimore Oratorio Society were at one time under the entire management of Louis Winter. Local singing societies and the various national saengerfests that were given in the past fifty years in Baltimore were under orchestral management of this active musician. He celebrated his fiftieth anniversary as a musical director in 1904, on which occasion a golden lyre was presented to him by the members of the Baltimore Musical Union, of which he was a charter member. The following members of the Baltimore Musical Union were pallbearers: Charles Derlin, William Dickerson, Henry Klausner, John D. Farson, Julius Rhinehardt, Henry Wagner and Nathan Pushkin.

Thomas A. Penner

Thomas A. Penner, organist for eighteen years at the Church of St. Francis Xavier, Brooklyn, died on Dec. 15, after a brief illness. Mr. Penner was widely known in musical circles in Brooklyn, and was the first organist at the Church of St. Francis Xavier, which has always been noted for the high quality of its music. He composed several hymns which were sung at the churches where he acted as musical director, and took a deep interest in the revival of Gregorian music.

A. T. S.

to give several encores. The chief work of the orchestra and chorus was the cantata, Chadwick's "Land of Our Hearts." There was a good sale of tickets and a most enthusiastic audience. A. G. H.

LOS ANGELES' SILENCE OVER

Eddy Brown's Recital First Since Ban—Gamut Club Dinner—Zoellner Back

LOS ANGELES, CAL., Dec. 12.—After a music-less fall, the Philharmonic course finally began its series on Dec. 10 with a recital by Eddy Brown, the violinist. The audience was of modest proportions, doubtless owing to the fear of influenza. The ban on public entertainments has been lifted for only a week and to-day the public schools are ordered closed again, and all of the thousand or more homes where the disease is present are quarantined. Which gives good reason why the Brown recital and Gamut Club dinner had a light attendance. Mr. Brown played the Tartini "Devil's Trill," Vieuxtemps's A Major Concerto, Bazzini and Kreisler numbers, together with others. His unaffected simplicity of manner and his brilliancy of technique strongly impressed his audience, which gave him a hearty reception.

Joseph Zoellner, Jr., 'cellist of the Zoellner Quartet, who has been in the army and stationed at Fort MacDowell, has been discharged and has returned to the Los Angeles home of the Zoellners. The quartet immediately will begin rehearsing for its tour of Canada and the East, beginning in January.

The Gamut Club held its first meeting in two months on Dec. 1. The musical program was provided by Carrie Jacobs Bond, who sang two of her songs, "Your Song" and "Old Pals"; Mrs. L. J. Selby also gave one of the same composer's songs, called "My Son"; Eunice Landrum was heard in piano numbers; Harold Procter sang an aria from Cadman's opera, "Shanewis"; Margaret Salinas offered two songs, and Mr. and Mrs. Mischa Levinne gave piano and violin numbers. The Columbia Sextet of young women opened and closed the program.

W. F. G.

De Witt Clinton Williams

De Witt Clinton Williams, blind musician and composer, who was equally well known in New York and in Philadelphia, died on Dec. 18 at St. Luke's Hospital after a short illness. He was twenty-nine years old.

Mr. Williams was born in Philadelphia and received his education there. Although blind since infancy, he chose music as his life work and became a master of the piano and organ. In the last several years he had written a score of compositions for the piano and organ, had given several recitals at the Plaza and appeared much in concert work.

George Anderson

SACRAMENTO, CAL., Dec. 20.—The recent tragic death of George Anderson, who committed suicide in Fresno, Cal., following the death of Mrs. Anderson, came as a shock to his many Sacramento friends. Mr. Anderson was a graduate of the New England Conservatory, and at one time was a successful piano teacher and later identified as a piano salesman in this city. Both Mr. and Mrs. Anderson were members of the Music Teachers' Association, and Mr. Anderson was president of the Sacramento branch.

O. S.

George W. Dixon

MEADVILLE, PA., Dec. 18.—George W. Dixon, director of the Beethoven School of Music here, died very suddenly on Nov. 22, having been ill for a short time. Mr. Dixon was born in New York City on Feb. 22, 1844, later moving to Utica, N. Y. In that city he was associated with Dr. Siboth as organist of Grace and Calvary Churches. He moved to Meadville in 1887 and became director of the school. Dr. Dixon passed much of his time in Europe for the furtherance of his musical work.

Mrs. Alessandro Dolci

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Dec. 23.—Signora Alessandro Dolci, wife of the leading Italian dramatic tenor of the Chicago Opera Association, died of pneumonia at the Auditorium Hotel to-day.

E. C. M.

Le Roy F. Allien

Le Roy F. Allien of Brooklyn, known locally as a baritone concert singer, died recently, at the age of twenty-eight, after a long illness.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Claude Warford presented several of his advanced students in recital at his studios Wednesday evening, Dec. 18, this being the third recital for this season. Among the guests were three well-known song writers, Ralph Cox, whose "To a Hill Top" was sung by Mary Davis, contralto; Robert H. Terry, composer of a "Southern Lullaby," sung by Elizabeth Eckel, soprano, and John Prindle Scott, whose "Revelation" and "The Wind in the South" were sung by Miss Eckel and Edna Wolverton, respectively. Lola Gillies, contralto, contributed several numbers and sang the "Butterfly" duet with Tilla Gemunder. The latter, in addition to the "Tosca" aria, sang a new song from Mr. Warford's pen, entitled "Armenia."

Informal studio musicales were resumed at Mme. Anna E. Ziegler's private studio on Dec. 7. A program consisting of songs and opera airs was given by Margaret Hoffman and Dorothy Wolfe, sopranos; Herta Brett, mezzo-soprano, and Florence Ballmann, contralto. Miss Hoffman has sung second parts in light opera, and after one term of special work with Mme. Ziegler, is being engaged for the part of Yum Yum in the "Mikado," under the direction of Ralph Dunbar.

The new branch of the Ziegler Institute at Asbury Park has added two more

instructors to its staff, Miss E. Hine, voice teacher, and H. M. Phoenix, violin teacher. Mme. Ziegler is so much encouraged by the result of teaching voice in classes that she will open vocal classes in her New York studio in January.

Artists from the studio of Sergei Kli-bansky are experiencing an active season. Betsy Lane Shepherd is meeting with success on her concert tour, which started on Dec. 2 in Johnstown, Pa. She will sing in practically all the more important cities of the East and South, and her tour is booked for several months. Alvin Gillett, baritone, has been engaged as soloist at the Methodist Episcopal Church in Waterbury, Conn. Lotta Madden appeared with the New York Arion Society on Dec. 15. Florence McDonough appeared as soloist at a concert of the Albany Mothers' Club.

Frances Sebel Gottlieb, Mae Ford, Jeanette Thomas and Julia Forrest, four talented singers from the Jessie Fenner Hill vocal studios, were heard at the People's Concert under the auspices of the Board of Education and Community Centers' Association in New York, Sunday afternoon, Nov. 24. The program included works of Spross, Stickles, Wilbey, Dvorak, Cadman, Elliott, Verdi, Speaks, Burleigh, Woodman, Thayer, Clutsan and Offenbach.

Frieda Hempel's Individuality Finds an Additional Outlet in Home-Making

Noted Coloratura Soprano of Metropolitan Gives Her Views on Homes, Clothes and Municipal Opera—A Little Hint to Recitalists on the Prima Donna's Way of "Living with a Song"

IF Frieda Hempel hadn't been endowed with a glorious voice, she would, in all likelihood, have become famous as a decorator or as a designer of gowns, proving, as some one said recently, that the true artist need not be limited to one art form in the expression of individuality.

A visit to Miss Hempel's beautiful apartment at 271 Central Park West is a delight to eyes grown tired of gray city streets and row after unending row of gray city dwellings. Miss Hempel has chosen to make her home high up in a building that overlooks the blue lake in Central Park. Far below, the trees and walks of the park give promise of the green vistas they will unfold in April and across the lake innumerable lights twinkle from buildings that stand up like cliffs in jagged relief against the skyline.

A reception room done in soft shades of rose proved an ideal setting for Miss Hempel's blonde loveliness. (Why do so many blondes think they must surround themselves with blue?) And an observation on the beauty of the room and its outlook called forth some remarks that showed very clearly Miss Hempel's keen interest in her home surroundings.

"We have here just the beginnings of our home," she explained. "The most important thing was finding a place that was not shut in by tall buildings. That I cannot endure. I feel that all those walls will some day close in on me. But here, you see, every room faces on the park and across the lake. So we have a bit of the country right here in the city—at least enough country to keep me going until the summer time, when we really get out into the open. But there are so many things we have yet to do. See, I haven't my tea set yet, because I do not like things that I just go downtown and buy. Such pieces do not mean anything in a home. It is the things that one picks up in out-of-way places, at auction sales, in forgotten corners of the city—pieces that have been lived with, that have furnished happiness to numberless people; they carry charm with them when they come to a new home. So, you see, making a home means so much more to me than purchasing certain bits of furniture and arranging them satisfactorily; making a home is an art and may very well be the work of a lifetime."

But it is not alone in her home that Miss Hempel's love of beauty may be seen, for she has the reputation of being one of the best gowned women on the operatic or concert stage. It was natural to ask how much time and thought she gave to planning gowns.

"Ever so much," was the prompt reply; "in fact, much more time than I like to give is devoted to clothes, but our American public is exacting in this respect. Sometimes one wishes that audiences would lay more stress on a singer's art and less on her personal beauty and ability to please the eye. This attitude of the concert-going public makes it extremely difficult for debutantes in this country—the young singers who have little or no means to gown themselves extravagantly and make a sensation through their personal appearance.



Hempel's Recent Portraits in the Role of "Rosina"

In the Picture on the Left, Frieda Hempel, Leading Coloratura Soprano of the Metropolitan Opera, Is Portrayed as "Herself." On the Right, One of Miss

I hope that out of the present turmoil will come a reaction toward simpler living and greater appreciation of the real essentials of the singer's art.

Municipal Opera

"And, in this connection," Miss Hempel continued, "it is extraordinary to realize that greater advance has not been made toward giving opera throughout the cities of America. Think of such a city as Detroit—to cite only one of numberless instances—a city that is

accustomed to having audiences of 4000 persons for its concert series, and then realize that a city with such manifest interest in and appreciation of music has no opera of its own. Comparatively few of the residents of the Western, Northwestern or Southern cities have the opportunity to hear the Metropolitan or Chicago Opera Companies. I cannot see, under these conditions, why there is not an opera house in the larger cities of the country, houses that have their list of subscribers, with the deficit, if

there should be one, borne by the municipality. People say, 'We are a young nation; give us time for these things.' That is true, to be sure, yet the start must be made. And I cannot understand, with the very evident interest in music that is manifested all over the country, why some city does not make the initial venture—perhaps such a city as Baltimore, which has given such fine municipal support to other musical activities."

From the question of municipally supported opera the conversation turned to the comparative merits of opera and concert from the singer's standpoint.

"Frankly, I like to sing in concert better than in opera," Miss Hempel said. "The opera must be painted in great, free strokes, especially in a house of such dimensions as the Metropolitan, but in the smaller concert halls one may paint in all the delicate, intimate touches that are lost in large spaces. Yes, I shall have a tour this season, beginning in February, and I have a number of new French songs that I am preparing now for this year's tour. Sometimes audiences are inclined to wonder why a singer does not change her programs more frequently, but I do not think they always realize how long one must live with a song to really give all the message that it contains. There is such a difference in the way I sing a song the first time and the manner in which I sing it after I have given it ten or a dozen times. That is what I mean by living with a song, by presenting it over and over and each time finding in it new beauties and new possibilities. And the song of which this is not true is not worthy of a place in one's repertoire."

The gifted coloratura of the Metropolitan is one of the singers who believe in hard work—when one is working.

"I practice every day," she says: "mostly in the mornings, but if there are so many interruptions that this is impossible, then in the afternoons. But I never let a day pass without work. And no matter how busy I am I try to get in a brisk walk—two miles, if possible—each day in the winter. I think that is the reason why I seldom have a cold or sore throat, the *bête noire* of the singer's life."

"Then, when summer comes, I put away work, absolutely refuse to consider it, and play in the open for two or three months. My husband and I (in private life Miss Hempel is Mrs. William B. Kahn) forget work for a while and just live in the open air. Some people may say that a singer does not need a vacation, but I believe that the voice needs rest quite as much as the other muscles and organs. At least, that is my theory."

And if this theory has helped Miss Hempel to her place as the foremost coloratura soprano of the Metropolitan Opera, who is to say that it has not demonstrated its worth?

MAY STANLEY.

BEGIN SERIES IN CAPITAL

Duncan Dancers and Copeland Give First of Talbot Concerts

WASHINGTON, D. C., Dec. 16.—The Isadora Duncan dancers and George Copeland, pianist, inaugurated a series of Sunday afternoon concerts, under the management of Ona B. Talbot. The five dancers were the embodiment of grace and rhythm and their interpretations held the audience during the entire performance. The "Marche Funèbre" (Chopin), the group of waltzes and the "Amazon Dances" were all inspiring. The accompaniments of Mr. Copeland were indeed an integral part of the performances. Mr. Copeland had the opportunity of displaying his solo interpretative powers in the first movement of the "Sonata Tragica" (MacDowell), a charming group of Spanish dances and several other numbers.

This concert served to introduce Miss Talbot as a concert manager in Washington. Under the Washington Fine Arts Enterprises she will present such artists as Alfred Cortot, pianist; Mischa Elman, violinist; Helen Stanley and Raoul Laparra, Anna Fitzu, Andrés de Seguro, Mischa Levitzki, pianist; Josef Rosenblatt, tenor; Antonio Scotti, baritone, and the French Theater Com-

pany. Miss Talbot is well known in the Central West as a concert manager and is entering the capital city at an opportune time. From the enthusiastic reception accorded the inaugural concert, Washington welcomes the Fine Arts Enterprises and promises support. Katharine Brooks, well known in local musical circles as a pianist and critic, is the local representative of Miss Talbot, whose home office is in Indianapolis.

W. H.

Epidemic Again Interferes with San José's Music

SAN JOSE, CAL., Dec. 16.—Once again the epidemic interfered with our concert season. The Saslavsky-Schavitch-Bem Trio was to have opened the Pacific Conservatory Artist Series this evening, but with the reclosing of the schools and the enforcing of the mask ordinance, it seemed wise to postpone this long-looked-for event until January. Before the renewal of the ban we had a generous

sample of what we may expect when the season is actually under way. Three enjoyable recitals were held at the Pacific Conservatory, the last one being given a week ago tonight by Nathan J. Landsberger, head of the violin department at the Conservatory. A large audience greatly appreciated Mr. Landsberger's art. Warren D. Allen was the artistic accompanist.

M. M. F.

Christmas Greetings from Y. M. C. A. Entertainers Abroad

The following message has been received from France by Thomas S. McLane, chairman of the Overseas Entertainment of the National War Work Council of the Y. M. C. A. by the Entertainment Division abroad: "To all those who have enlisted in the service of entertainment, either directly through the Y. M. C. A. or through America's Overseas Theater League, hearty greetings for Christmas from the Y. M. C. A. Entertainment Department in France."

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